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# DIRECTORY

OF

# MUSEUMS IN INDIA

Reference work, not to be  
issued out.

127994

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*By*

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National Museum of India, New Delhi



*Published by*

**MINISTRY OF SCIENTIFIC RESEARCH & CULTURAL AFFAIRS  
NEW DELHI**

**1959**



CENTRAL ARCHAEOLOGICAL

LITERATURE

Acc. No. 27994.

Date 6/2/60.

Call No. R069.09(54) / Ind / M.S.R. C. A.

Publication No. 27

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## FOREWORD

We have evidence of the existence of museums and picture galleries in India from the earliest times. The temple in a village was often a miniature museum of arts and crafts, and created in the public a taste for music and dance, sculpture and painting, wood work and ivory carvings, textiles and metal work. Apart from temples, kings who were liberal patrons of arts often organised private as well as public museums and galleries. The epics speak of *Chitrasalas* and *Viswakarma Mandiras* which were centres of recreation as well as education and culture.

The tradition of ancient India was continued during the middle ages. As kingdoms grew into empires and the number of noblemen increased, there were, in addition to royal galleries and museums, large and precious collections by wealthy connoisseurs of art. Sometimes these collections were built out of war trophies from defeated realms. Sometimes they were the result of acquisitions by individuals and families of taste. Sometimes they grew out of objects collected by scientists and scholars interested in the study of the marvels of the world. Whatever be their origin, they served to educate and entertain the public and evoke in them the spirit of experiment and study.

It is not surprising that with such background, the modern museum should develop in India almost without any perceptible break with the past. The earliest museum in the modern sense came into being in 1814 when the Asiatic Society of Bengal brought together a collection of geological, botanical, zoological, anthropological and archaeological exhibits. Soon were added paintings and textiles and other crafts of various types. In course of time, this has grown into the Indian Museum, Calcutta, which is perhaps the largest museum in Asia.

Within five years, a similar museum was planned by the Madras Literary Society. By the middle of the century, Bombay had the Victoria and Albert Museum as well as the earliest medical museum in Asia. Many of the provincial capitals as well as the capitals of Indian States also founded museums so that before the end of the century, there were museums in almost every important city of the country.

Museums have been centres of education and culture from the earliest days. With the advent of India as a democratic Republic, they have become even more important in our national life. Democracy means every man's participation in Government. Unless such participation is based on knowledge and understanding, it may do more harm than good. Provision of education for all citizens is therefore one of the inescapable duties of the modern State. It has also been recognised that the traditional methods of imparting education in schools, colleges and technical institutions are not enough for the purpose. Such institutions cannot cater for all classes of people and for all age groups. The curricula in the schools do not and cannot cover all the subjects which the modern citizen must know. Even libraries cannot make the impact on the public mind which visual representation in a museum or an art gallery can do. The spoken word of the teacher and the written word of the book have therefore to be supplemented by audio-visual instruments that can cater for all classes and age groups and cover all fields of knowledge.

We must therefore have museums of many types—arts museums, science museums, and museums of technology, health and hygiene, agriculture, forestry, industry, archaeology, geology, zoology, botany and anthropology. The Department of Archaeology has to put up site museums in which the exhibits in important sites can be shown. Universities and educational institutions must also have their own museums for educating the growing generations in the history of man, the growth of science and the development of technology.

If the museums are to play their proper role in education, some other points have to be remembered. Objects must be presented well. Visitors to the museum must be served according to their interest and capacity. Presentation means not only installation of materials for exhibition but also their organisation and interpretation. Success depends on cooperation at all levels between the museums on the one hand and students, scholars and the public on the other. In fact, the museum today is not content to wait for the visitors to come to it; it organizes projections that take its content and meaning to the community and thus creates in its members interest in and the desire to visit museums. By evoking interest and supplying information, museums, along with libraries, have become to-day the truest universities of the modern age.

Markham and Hargreaves in their Directory gave perhaps for the first time a connected account of museums in India. Since then, there have been many changes in the country and in spite of partition, which meant the loss of museums now in Pakistan, the number of museums in India has increased considerably. In order to meet the growing needs of students in India and outside, UNESCO suggested in 1951 that a new National Directory of Museums should be brought out. Shri Sivaramamurti, one of our Superintendents of Archaeology, was entrusted with the work of preparing a draft and did so with commendable industry and zeal. His text was considered by various bodies of experts and has undergone various changes. In its final form, the Directory includes particulars in respect of all categories of museums in the country and gives an account of their history, growth, scope and facilities as they stood on 31st December, 1958.

NEW DELHI ;  
September 12, 1959.

HUMAYUN KABIR

## AUTHOR'S PREFACE

As desired by the Director-General, U.N.E.S.C.O., the Government of India in 1952 considered possible ways of carrying out the proposals of the International Council of Museums for an up-to-date Directory of Museums in India to keep the Government and the public posted in all details about the progress of the museum movement in India. As since the publication of the Directory of Museums in India by Markham & Hargreaves in 1936 the country has been partitioned and some of the museums are located in Pakistan and as in India itself some museums have been closed down and several others sprung up and are still coming up while the rest are growing apace, the need of this up-to-date Directory was keenly felt. On the suggestion of the former Ministry of Education for the preparation of this Directory, I was entrusted with this task by the Director-General of Archaeology in India.

Originally, it was felt that the Directory should be prepared by me as a whole-time Officer on Special Duty after visiting all the museums personally and collecting the information. It was later however decided that I should do this work in addition to my duties as Superintendent of the Archaeological Section, Indian Museum, Calcutta and that the information should be collected by correspondence. Consequently, this report

is not based on personal visits to the different museums but is mainly from the information gathered by correspondence with the various museums in India during the years 1953-55. This has now been supplemented by additional information giving the latest position as on 31st December, 1958. The required information has not always arrived as expeditiously as would have been desired and sometimes it has taken quite a long time to get adequate replies.

I take this opportunity of thanking all the officers of the museums of India who have co-operated in supplying particulars pertaining to their museums for this purpose. To the Director-General of Archaeology in India and the Ministry of Scientific Research and Cultural Affairs, I am thankful for facilities provided for the preparation of this Directory.

My thanks are due to Shri I. D. Mathur who kindly prepared the Index at short notice.

New Delhi,  
May 6, 1959.

C. SIVARAMAMURTI,  
Keeper,  
National Museum of India.

## **ABBREVIATIONS USED**

<b>P.</b>	<b>POPULATION</b>
<b>F.</b>	<b>Year of Foundation</b>
<b>Hist.</b>	<b>History</b>
<b>Scope &amp; Coll.</b>	<b>Scope and Collections</b>
<b>Ed. Act.</b>	<b>Educational Activities</b>
<b>Pub.</b>	<b>Publications</b>
<b>Adm.</b>	<b>Admission</b>
<b>Gov. body</b>	<b>Governing Body</b>
<b>Fin.</b>	<b>Finances</b>
<b>Rem.</b>	<b>Remarks</b>

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2. Amaravati . . . Archaeological Museum
3. Hyderabad . . . Hyderabad Museum
6. „ . . . Salar Jung Museum
5. Kondapur . . . Archaeological Museum
6. Madanapalle . . . Madanapalle College Museum
7. Nagarjunakonda . . . Nagarjunakonda Museum
8. Rajahmundry . . . Museum of the Andhra Historical Research Society
9. Tirupati . . . Sri Venkateswara Museum
10. Vijayawada . . . Victoria Jubilee Museum

### ASSAM

11. Gauhati . . . Assam State Museum

### BIHAR

12. Buddh Gaya . . . Archaeological Museum
13. Darbhanga . . . Chandradhari Museum
14. Gaya . . . Gaya Museum
15. Nalanda . . . Nalanda Museum
16. Patna . . . Patna Museum
17. Vaisali . . . Vaisali Museum

### BOMBAY

18. Ahmedabad . . . Municipal Museum (Culture Centre)
19. „ . . . Museum of Seth Bholabhai Jeshingbhai Institute of Learning and Research
20. Amreli . . . Shri Girdharbhai Children's Museum
21. Aundh . . . Sri Bhavani Museum
22. Baroda . . . Museum and Picture Gallery, Sayaji Bagh
23. „ . . . Museum of the Department of Archaeology, M. S. University of Baroda
24. Bhavnagar . . . Barton Museum of Antiquities
25. Bhuj . . . Kutch Museum
26. Bombay . . . Prince of Wales Museum of Western India
27. „ . . . Victoria & Albert Museum, Victoria Gardens
28. Dharampur . . . Lady Wilson Museum
29. Dhulia . . . I. V. K. Rajwade Sanshodhan Mandal Museum
30. Jamnagar . . . Museum of Antiquities
31. Junagadh . . . Junagadh Museum
32. Kolhapur . . . Kolhapur Museum
33. Nagpur . . . Central Museum
34. Poona . . . Bhartiya Itihasa Samshodhaka Mandala Museum
35. „ . . . Museum of the Deccan College Post-graduate & Research Institute

36. Prabhas Patan . . . Prabhas Patan Museum
37. Rajkot . . . Watson Museum
38. Sabarmati (Ahmedabad) . . . Gandhi Smarak Sangrahalaya
39. Sevagram . . . Gandhi Smarak Sangrahalaya
40. Surat . . . Sardar Vallabhai Patel Museum
41. Vallabh Vidyanagar . . . Museum of Art and Archaeology

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43. „ . . . Indian War Memorial Museum
44. New Delhi . . . Gandhi Smarak Sangrahalaya
45. „ . . . National Gallery of Modern Art
46. „ . . . National Museum of India

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49. Srinagar . . . S.P.S. Government Museum

### KERALA

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52. Trivandrum . . . Government Art Gallery (Sri Chitralayam)
53. „ . . . Government Museum

### MADHYA PRADESH

54. Bhisla Vidisha . . . Vidisa Museum
55. Bhopal . . . Central Museum
56. Dhar . . . District Archaeological Museum
57. Gwalior . . . Archaeological Museum, Gwalior Fort
58. „ . . . State Museum, Jamna Bagh
59. Indore . . . Central Museum
60. Khajuraho . . . Archaeological Museum
61. Nowgong . . . State Museum, Dhabela Palace
62. Raipur . . . Mahant Ghasi Das Memorial Museum
63. Saugar . . . Archaeological Museum, University of Saugar
64. Sanchi . . . Museum of Archaeology
65. Sonagir . . . Digambar Jain Museum,

### MADRAS

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67. „ . . . Government Museum and National Art Gallery
68. Madurai . . . Gandhi Smarak Sangrahalaya (Gandhi Memorial Museum)

69. Madurai . . . Sri Meenakshi Sundareshwarar Temple Museum  
 70. Padmanasapuram . . . Museum of Antiquities  
 71. Pudukkottai . . . Government Museum  
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 73. Tanjore . . . The Tanjore Art Gallery, Palace Buildings

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 75. Bijapur . . . Archaeological Museum  
 76. Chitradurga . . . Local Antiquities Museum  
 77. Dharwar . . . Kannada Research Institute Museum  
 78. Hampi . . . Archaeological Museum  
 79. Mangalore . . . Government Museum, Sriranthi Bhavan, Bijai  
 80. „ . . . Mahatma Gandhi Museum, Canara High School

**ORISSA**

81. Baripada . . . Baripada Museum  
 82. Belkhandi . . . Belkhandi Museum  
 83. Bhubaneswar . . . Orissa State Museum  
 84. Khiching (Mayurbhanj) . . . Khiching Museum

**PUNJAB**

85. Amritsar . . . Central Sikh Museum  
 86. Patiala . . . Provincial Museum  
 87. Simla . . . Punjab Government Museum

**RAJASTHAN**

88. Ajmer . . . Raiputana Museum  
 89. Alwar . . . Government Museum, Alwar  
 90. Amber . . . Archaeological Museum  
 91. Bikaner . . . Ganga Golden Jubilee Museum  
 92. Bharatpur . . . State Museum

93. Bundi . . . National Heritage Preservation Society Museum  
 94. Jaipur . . . Government Central Museum  
 95. Jhalawar . . . Archaeological Museum  
 96. Jodhpur . . . Sardar Museum  
 97. Kotah . . . Museum and Saraswati Bhandar  
 98. Sangaria . . . Chhoturam Museum  
 99. Sikar . . . Sikar Museum  
 100. Udaipur . . . Victoria Hall Museum

**UTTAR PRADESH**

101. Allahabad . . . Allahabad Museum  
 102. Kalpi . . . Mahatma Gandhi Hindi Sangrahalaya, Hindi Bhawan  
 103. Hardwar . . . Gurukula Museum, Gurukula Kangri  
 104. Lucknow . . . State Museum  
 105. Mathura . . . Archaeological Museum (Curzon Museum or Archaeology)  
 106. Sarnath . . . Sarnath Museum  
 107. Varanasi . . . Bharat Kala Bhavan Museum of Art and Archaeology, Banaras Hindu University.

**WEST BENGAL**

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 109. „ . . . Victoria Memorial Hall Museum  
 110. „ . . . Asutosh Museum of Indian Art, Calcutta University  
 111. „ . . . Municipal Museum  
 112. „ . . . Museum of the Asiatic Society  
 113. „ . . . Museum of the Bangiya Sahitya Parishad  
 114. „ . . . Gurusaday Museum  
 115. Kanthalpara . . . Rishi Bankim Library and Museum  
 116. Malda . . . B.R. Sen Museum  
 117. Santiniketan . . . Rabindra-Sadan (Tagore Museum)  
 118. Serampore . . . Serampore College Museum  
 119. Tamluk . . . Hamilton High School Museum

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**EDUCATIONAL AND SCIENCE MUSEUMS****ANDHRA PRADESH**

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 3. Visakhapatnam . . . Andhra Medical College Museums

**ASSAM**

4. Gauhati . . . Assam Forest Museum

**BOMBAY**

5. Ahmedabad . . . B.J. Medical College Museum  
 6. Baroda . . . Municipality Health Museum  
 7. „ . . . College Museums  
 8. Bombay . . . Grant Medical College Museums  
 9. „ . . . St. Xavier's College Museums  
 10. „ . . . Seth Gordhandas Sunderdas Medical College Museum  
 11. „ . . . The Bombay Natural History Society Museum at Prince of Wales Museum

12. Poona . . . B.J. Medical College Museums

**DELHI**

13. Delhi . . . Anthropological Museum, University of Delhi  
 14. New Delhi . . . Engineering Museum  
 15. „ . . . Science Museum, National Physical Laboratory  
 16. „ . . . Lady Hardinge Medical College Museums

**KERALA**

17. Ernakulam . . . Zoology and Botany Museum, Maharaja's College

**MADRAS**

18. Annamalai Nagar . . . Zoology Museum, Annamalai University  
 19. Coimbatore . . . Agricultural College Museum  
 20. „ . . . Gass Forest Museum  
 21. Madras . . . Medical College Museums  
 22. „ . . . Museum of the College of Engineering, Guindy

23. Madras . . . Stanley Medical College Museum  
 24. Mandapam camp . . . Central Marine Fisheries Research Station Reference Museum  
 25. Tambaram . . . Zoological Museum, Madras Christian College  
 26. Tiruchirapalli . . . Natural History Museum of St. Joseph's College

**MADHYA PRADESH**

27. Chhindwara . . . Tribal Research Institute Museum  
 28. Shivpuri . . . Regional Forest Training School Museum

**MYSORE**

29. Bangalore . . . Central College Museums  
 30. Mysore . . . University Medical College Museums

**PUNJAB**

31. Amritsar . . . Museum of the Botany Department, Punjab University.  
 32. Hoshiarpur . . . Museum of the Zoology Department, Punjab University.

**UTTAR PRADESH**

33. Agra . . . St. John's College Museum  
 34. Allahabad . . . University Museums  
 35. Dehra Dun . . . Museums of the Forest Research Institute and Colleges  
 36. " . . . Geodetic Branch Museum, Survey of India  
 37. Lucknow . . . Provincial Hygiene Institute Museum  
 38. " . . . University Museum  
 39. " . . . Motilal Nehru Bal Sangrahalaya

**WEST BENGAL**

40. Calcutta . . . Medical College Museums  
 41. " . . . Museum of the School of Tropical Medicine  
 42. " . . . R.G. Kar Medical College (Pathology) Museum  
 43. Darjeeling . . . Natural History Museum

## III

**INDUSTRIAL AND COMMERCIAL MUSEUMS****ASSAM**

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 2. " . . . Cottage Industries Museum

**BOMBAY**

3. Ahmedabad . . . Calico Museum of Textiles  
 4. Poona . . . Lord Reay Maharashtra Industrial Museum

**DELHI**

5. New Delhi . . . Handicrafts Museum

**KERALA**

6. Trivandrum . . . Sri Moolam Shashtyabdapurti Memorial Institute Museum

**MADRAS**

7. Madras . . . Central Industrial Museum  
 8. " . . . Victoria Technical Institute

**RAJASTHAN**

9. Pilani . . . Central Museum

**WEST BENGAL**

10. Calcutta . . . Birla Industrial and Technological Museum  
 11. " . . . Crafts Museum  
 12. " . . . Government Industrial and Commercial Museum



## MUSEUMS IN INDIA

### The Origin and Development of Museums in India

The genesis of the museum movement in India is to be traced to the Asiatic Society of Bengal, founded by that brilliant scholar Sir William Jones in 1784. In 1796, the Society had seriously to consider the question of suitably housing the many 'curiosities' that accumulated by donations from time to time by members. In 1814, Dr. Wallich, a Danish Botanist, strongly urged the Society to establish a museum offering his services as Honorary Curator and the supply of duplicates from his valuable collection. The proposal was accepted and the museum was established comprising two sections, one of archaeological and ethnological material and the other of geological and zoological. The museum grew rapidly. In 1836, the Society, finding itself financially weak, requested the Government for funds and persisted till in 1839 the Court of Directors of the East India Company sanctioned an amount for the maintenance of the museum and also authorised the Government of India to make grants from time to time for special purposes.

The museum of Economic Geology at Calcutta, opened in 1840, and also at first housed in the Society's museum, but later removed elsewhere to the premises of the Geological Survey of India, was finally brought back to the Imperial Museum newly established after protracted negotiations between the Society and the Government for housing the geological, zoological and archaeological collections of the Society's Museum. This imposing building of the Indian Museum was ready for occupation in 1875 and several later additions to it in the shape of new wings gave the required space for additional galleries for the Industrial and Art Sections. In 1904, Sir Herbert Risley, Chairman of the Trustees, proposed that the Museum should comprise five sections—geological, zoological and ethnological, archaeological, art and industrial.

As early as 1819, efforts for forming a museum had been made in Madras and the Madras Literary Society, an auxiliary of the Asiatic Society of London desired to have a museum of Economic Geology in 1828. In 1843, the Society requested the Government for the formation of this Museum and the Court of Directors of the East India Company agreed to the formation of a Central Museum at Madras. In 1850, Assistant Surgeon Edward Green Balfour offered his services as officer-in-charge of the proposed museum, and his personal enthusiasm was greatly responsible for the rapid building up of the museum. Dr. Balfour encouraged the formation of local museums at Bangalore, Tiruchirapalli, Bellary, Coimbatore, Cuddalore, Ootacamund, Secunderabad and Mangalore. Six museums were actually started, but all these except the one at Rajahmundry were closed down in 1861.

In 1851 the Victoria & Albert Museum was established by Dr. Erskine.

The oldest Medical Museum in India and Asia, the Grant Medical College Museum at Bombay, originated very soon after the starting of the College in 1845 and the oldest catalogue there dates back to 1850.

General Collins organised a museum in Trivandrum in about 1857.

The idea of a museum at Bombay originated in 1848 and the collections got together in connection with the great Exhibition at London in 1851 gave it an impetus, and in 1857, thanks to the efforts of Dr. Buist, a Museum of Economic Products was established. But the outbreak of the mutiny affected it as it was hastily taken over for the occupation of the military and it was not till 1871 that the present building of the Victoria & Albert Museum was made available for its occupation.

The museums at Lucknow and Nagpur were established in 1863 and that of Lahore in the following year. The Mysore Government Museum at Bangalore came into existence in 1865. The year 1874 saw the creation of the Mathura Museum. The next year saw the birth of the Museum at Raipur. In 1888, the Rajkot Museum was formed and ten years later the Museum at Srinagar. The foundation stone of the Baroda Museum was laid in 1887.

### Queen's Jubilee Impetus to Rise of new Museums

The celebration of the Jubilee of Queen Victoria in 1887 ushered in a new era of the rise of several museums not only in India, but in other parts of the British Empire. Several museums were started at this time e.g. the Victoria Technical Institute at Madras, the Museums at Jaipur, Udaipur, Rajkot, Vijayawada, the Victoria Memorial Hall at Calcutta and so on.

### Lord Curzon's Efforts

But the greatest impetus to the development of museums in the country was given during the time of Lord Curzon, whose interest was in no small measure followed up by the enthusiasm of Sir John Marshall, the then Director-General of the Archaeological Survey. From 1902, there has been a regular sequence of events in the history of museum-building as several site and local museums were established, some directly by and several others through the encouragement of the Archaeological Survey. The Museums established at Ajmer, Baripada, Chamba, Jodhpur, Khajuraho, Gwalior, Bijapur and Dacca within a space of ten years, owe their existence to the keen interest evinced by Sir John Marshall, who was also responsible for the Archaeological Museums at Sarnath and other sites and the Central Asian Antiquities Museum at New Delhi. The Museums at Malda in Bengal, Pagan and Mandalay, at Bijapur in Bombay, in the Taj at Agra, at Dhar and at Peshawar were at the instance of Lord Curzon.



Though the creation of the Prince of Wales Museum at Bombay was thought of as early as 1904, and though with liberal grants secured both from Government and large-hearted donors like Currimbhoy Ibrahim, the building was completed in 1914, having been occupied temporarily by the military hospital during the war, it was made available only in 1921 for the purpose of the museum, which now housed the collections of the Bombay Branch of the Royal Asiatic Society, the Anthropological Society, the Bombay Natural History Society, the Tata collections and the material that had been collected for a long time by the Western Circle of the Archaeological Survey.

### Site Museums

Of the site museums, the one at Sarnath dates back to 1904 and that at Nalanda came into existence in 1917. Seven years later a museum sprang up at Mohenjo-daro and was followed by other museums at Harappa and Taxila in a couple of years. All these were the creation of Sir John Marshall. The Museum at Nagarjunakonda was constructed about 17 years ago and of comparatively recent date are the site museums at Kondapur in Hyderabad, at Hampi and at Amaravati. In 1952, the Department of Archaeology of Hyderabad State collected several fine sculptures and arranged them in a *Mandapa* at Alampur and this is a site museum now run by the Government of Andhra Pradesh. The open-air Museum at Khajuraho was recently taken over by the Central Department of Archaeology. A new addition to the site Museums is the one at Bodhi-Gaya under the Central Archaeological Department; it came into existence in the wake of the Buddha Jayanti celebrations towards the end of 1956. But the latest of this type of Museum is of Tipu's Relics at Seringapatam, at present being organised by the Department of Archaeology.

### Other State Museums

Several State Governments established a number of museums with collections brought together by their respective departments. Thus came into being the Museums of Indore, Hyderabad, Himatnagar, Junnagar, Kolhapur, Padmanabhapuram, Refa (now Nowgong), between the years 1921 and 1947.

### Museums Supported by Municipal Corporation

The keen interest evinced by the Municipal Corporations of certain towns and cities accounts for the origin and growth of certain Museums that are famous for their collections and their remarkable growth. One such is the Prince of Wales Museum in Bombay. The Corporation of Bombay has been so generous as to foster another important Museum, the Victoria & Albert Museum. The Allahabad Museum, which has a rich collection and has now moved into a fine building of its own, is maintained by the Municipality of Allahabad. The Poona City Municipality contributes liberally to maintain the Lord Reay Maharashtra Industrial Museum that it practically revived in 1929. Another Municipal

Museum at Calcutta, originally an Industrial Museum is now a Health Museum. Another such Health Museum is that of the Baroda Municipality. The Municipal Corporation of Ahmedabad has set an example for the whole country, by creating a Museum housed in an ideal building specially planned for the purpose and completed only two years ago. These are just a few outstanding examples of Municipalities that have evinced interest in museums as institutions of visual education.

### Museums Sponsored by Societies and Individuals

The enthusiasm of societies and even individuals accounts for the springing up of several museums in addition to those mentioned above. The Museum of the Bharat Itihasa Samsodhaka Mandal at Poona is of this category. It is the museum of the Kamarupa Anusandhan Samiti of Gauhati, that has ultimately developed into a provincial museum. It is interesting that a Historical Society of a College could build up the nucleus of the provincial museum, but this is what has happened for the Provincial Museum of Orissa at Bhuvaneswar is composed of the material from the Museum of the Historical Society of the Ravenshaw College. The Bangiya Sahitya Parishad Museum opened in 1910 is also of this type, as it owes its origin to the enthusiasm of the Society.

The museum of the Varendra Research Society is due to the indefatigable efforts of Kumar Saratkumar Ray of Dighapatiya. It occupied its present building in 1919.

Through the efforts of Rai Krishnadasa, the Bharat Kala Bhavan, a fine museum of art, was established in 1919 at Banaras. The Municipal Museum at Allahabad owes a debt of gratitude to the enthusiasm and the collections made by Rai Bahadur B. M. Vyas. The Museum at Madanapalle in the Theosophical College owes its existence to the personal collections of Dr. J. H. Cousins. Similarly the Museum of the Indian Historical Research Institute in St. Xavier's College owes its material to the efforts of Rev. H. Heras, S. J.

### University Museums

Though a museum with material from the State Department of Archaeology but attached to the University was made possible at Mysore (where for a long time the Director of Archaeological Researches was in charge of it) it was actually at Calcutta that the first full-fledged University Museum came into existence, and was named after that great patron of learning and culture—Sir Asutosh Mookerjee. This Asutosh Museum of the Calcutta University has created a spirit of emulation through which similar museums are springing up in other Universities. Thus, in the Allahabad University there is the Kausambi Museum and another in the Gurukula University, Haridwar. The Banaras University has now taken over the Bharat Kala Bhawan Museum to be run under its auspices. Antiquities have been collected and a Museum formed in the University at Vallabh Vidyanagar and in the Sagar University. The Delhi and

Gauhati Universities have now a Museum of Anthropology. In recent years the interest for archaeological exploration and excavation has been on the increase among the Societies and the Universities and as a result some museums have sprung up as at Vaisali, Gaya and Tirupati. The Venkatesvara Museum at Tirupati is almost a University one as well as a Temple Museum. The Museum of the Deccan College of Post-Graduate Research at Poona and the Dharwar Kannada Research Society's Museum under the Karnataka University, have rich collections gathered by excavation and exploration. Similarly gathered material is displayed at the Archaeological Museum of the Baroda University.

A new type of Museum in a University is the Commercial Museum very recently started at Gauhati as it is the only instance of a Commercial Museum associated with a University in India.

There is practically no college of importance in India without the different departments having museums of their own to promote the study of different scientific subjects; and there are museums for engineering and the different branches of medical science. The medical and engineering colleges have also developed museums of their own as an effective aid in the instruction of various subjects like pathology, hygiene, physiology and so on.

#### Forest and Agricultural Museums

There is a fine group of museums attached to the Forest College at Dehra Dun with separate branches for silviculture, timber, minor forest products and entomology. The building of museums of the Forest Research Institute and colleges at Dehra Dun is one of the best not only in India, but in Asia. Though the Forest School at Dehra Dun dates back to 1878, it was in 1914 that with the formation of the Forest Research Institute, increased activity in this direction brought forth the Museum of Forest Research.

The Gass Forest Museum at Coimbatore was, however, formed earlier in 1902, through the efforts of Mr. H. A. Gass, who was able to see the new building in before he retired from service, and whose valuable services are recognised in the name it bears.

The Agricultural Museum devoted to agriculture and allied sciences was founded in 1909 as an adjunct to the Agricultural College and Research Institute at Coimbatore. This Museum contains samples of geological formation, agricultural implements, soils and manures, and other objects pertaining to agricultural zoology, botany, mycology, etc.

#### Museum of Engineering

The Museum of the College of Engineering at Guindy near Madras consists of several hundred fine models essential for the purpose of instruction to college students and has elaborate workshops fully equipped to the best advantage of the students undergoing training in different branches of Engineering. The recently started Engineering Museum at Delhi has several models to illustrate river projects and is

meant to give an idea of the national development in our country in the sphere of irrigation and power.

#### Medical Museums

The Museum of Pathology of the Grant Medical College, Bombay is among the oldest museums in India and dates back to 1815 and has the oldest catalogue that is dated 1850. Museums for each department of medical science have been growing up in colleges all over the country, and here too in the Grant Medical College, the Pathology Museum came into being in 1903. The Pathology Museum of the Madras Medical College dates back to 1868, while the Hygiene and Entomology Museums came later in 1928 and 1932 respectively. The Medical College Pathology Museum in Calcutta has collections which date back to even 1823, though Dr. Allen Webb, was the first Curator of the Museum in about 1840, from which time further valuable additions were made.

The Stanley Medical College soon after its creation had a Museum of Pathology attached to it even in 1923, though the Museums of Anatomy, Hygiene and Pharmacology have taken shape very recently from 1950 onwards.

The Seth Govardhandas Sunderdas Medical College Museums of Anatomy and Pathology in Bombay date from 1925 and 1926 respectively. The Museum of the Lady Hardinge Medical College in Delhi dates back to 1917, though like the Anatomy, Hygiene and Pharmacology Museums of the Stanley Medical College Madras, the Museums of Anatomy, Pharmacology, Pathology and Preventive Medicine of the Medical College of Baroda are of recent origin, having been formed in 1949.

The Museum of the School of Tropical Medicine at Calcutta which started in 1921, has gradually built up its collections for aiding medical research and post-graduate teaching of medicine. It has a wide range of preserved biological specimens of different categories, dissected specimens of infected animals and postmortem and autemortem of the human body, plaster models representing tropical diseases, etc., which assist medical students and those engaged in research in a better understanding of the material.

The Provincial Hygiene Institute Museum at Lucknow that was established in 1928, has several sections for Meteorology, Physics, Chemistry, Anatomy, Preventable Diseases, Water Supply, Air and Ventilation, Sewage and Drainage and Nutrition.

#### Natural History Museums

Just as several Historical Research Societies have been responsible for Historical and Archaeological Museums, Natural History Societies have also actively fostered the growth of Natural History Sections of Museums and independent Natural History Museums. The Natural History Section of the Prince of Wales Museum at Bombay which has the finest dioramas to be seen in Indian museums, has been very assiduously helped and fostered by the Bombay Natural History Society. It should be remembered that

for the collections housed in the Natural History Section of this Museum, the Society raised about Rs. 23,000 from among their own members to which a special grant of Rs. 17,500 was added by Government for the Section when extensions to the building were created in 1938; and the new building is only a part of a larger scheme for the providing of additional accommodation for the Natural History Section.

Though the Natural History Museum of Darjeeling was conceived even in 1902, it was only in 1923 that with the formation of the Natural History Society at Darjeeling proper care of the Museum and its building up was assured by the appointment of a competent Curator. It was owing to the untiring efforts of Mr. C. M. Inglis that the excellent standard of the Museum was attained and invited the high appreciation that Mr. Markham, the Empire Secretary of the Museums Association, recorded during his visit to it.

Museums of Natural History have been started in colleges from as early a date as 1874 when the Zoology and Botany Museums at the Maharaja's College, Ernakulum were founded, and in 1885 the Museum of the Zoological Department came into existence in the Madras Christian College. Eleven years later, the Natural History Museum of St. Joseph's College, Tiruchirapalli, came into existence. In the Central College, Bangalore, the Geological Museum came into being in 1898, though the Botanical and Zoological Museums started very much later, the one in 1921 and the other in 1923.

The Museum of Natural History of St. Xavier's College at Bombay was opened in 1918, ten years earlier than the Museum of the Indian Historical Research Institute, also associated with St. Xavier's College. As early as 1910, the Geology Museum of the Allahabad University came into being mainly through the efforts of Dr. W. H. Woodland and with the formation of the Department of Botany the Museum of Botany was established. These are to be distinguished from the Kausambi Museum of the Allahabad University, devoted to History and Archaeology which came into being only recently in 1952.

#### Science Museums

The need for Science Museums with elaborate equipment and interesting and instructive material both for specialised study and for popular enlightenment has been felt and such museums have been organised in several countries. A beginning has been made in this direction in India also by starting a Science Museum in the National Physical Laboratory at New Delhi, and gives every promise of growth into a remarkable institution. Thanks to the munificent gift of the Birla House for starting a similar one at Calcutta, a Museum of Technology is now in the making.

#### Industrial Museums

It should be remembered that very often museums have been started with the material collected in con-

nection with the exhibitions from time to time, retained on a permanent basis to form the nucleus of such institutions. Arts and Crafts sections and objects of industrial value have had a conspicuous place among such exhibits. There have been cases also of Museums developing purely as industrial ones. The Lord Reay Maharashtra Industrial Museum at Poona, which dates back to 1888, was born out of an exhibition of Indian arts and manufactures held in Poona and has grown into an admirable museum of its kind.

Another, the Bihar Commercial Museum started in 1936, originally as a private institution, was till recently slowly being built up and owes much to Mr. P. K. Sengupta. It has now ceased to function. Soon after the Second World War a Commercial Museum on a large scale was brought into being at Calcutta and the West Bengal Government is now developing it into a large institution. Among the several museums that sprang up on the occasion of the Diamond Jubilee of Queen Victoria is one, the Victoria Technical Institute at Madras, which is a flourishing Industrial Museum. Similarly in 1927 came into being at Trivandrum the Sri Moolam Sashtiabdapurti Memorial Institute to commemorate the 60th birthday of the then ruler of Travancore, which is a fine Industrial Museum laying special stress on ivory and wood carving in addition to various other crafts.

A remarkable museum of recent origin is the Calico Museum of Textiles established in 1949 at Ahmedabad by Mr. Gautama Sarabhai. In an attractive building with excellent display of the material shown, the stress here is on modern design in Indian textiles. The study is made most interesting by the presentation of a visual picture of the economic and technological conditions in India today and the possibilities of handicraft and machine loom. Raw material like cotton, linen, wool, silk, nylon and the process of spinning and weaving are all presented in the most attractive manner by representing stages of evolution in the method from that adopted by the primitive man to the latest mode of spinning and weaving and the machine loom.

#### Children's Museums

Museums exclusively devoted to the elucidation of scientific principles, problems of Natural History, laws of motion, gravitation, growth and decay of life, arts and crafts, history and culture in a simple but effective way by means of models, charts, are now coming up. The Amreli Children's Museum is the creation of Mr. P. G. Mehta who has devoted himself to it. In 1957 was established the Motilal Nehru Bal Sangrahalaya at Lucknow through the efforts of Mr. C. B. Gupta. Recently the foundation stone was laid for a Children's Museum as an annexe of the Madras Government Museum. A good children's Museum with a fine Dolls Section from the collection of Mr. Shankar Pillai in addition to galleries devoted to other sections, is now being started at Delhi.

## Temple Museums

Another important phase in the growth of museums, specially in the South, is the springing up of small, but interesting museums in the larger temples. The Indian temple has always been a great institution for the cultural, economic, social and educational in addition to the religious needs of the local folk and has acted as more or less a museum. It is in the fitness of things that such museums should have sprung up. Of these temple museums, mention must be made of the Rajaraja Museum in the Brihadisvara temple at Tanjore, which has renewed itself in the recently formed Gallery of Art in the Sarasvati Mahal Palace; the Museum of the Srirangam temple and that of the Minakshisundaresvara temple, the temple of Madurai, the first containing a remarkable collection of sculpture in stone and metal and the next a collection of splendid ivories. One of the finest of the temple museums greatly built up with the co-operation of the Sri Venkatesvara University at Tirupati is the Sri Venkatesvara Museum with a good collection of sculptures and inscriptions.

### ✓ Archaeological Museums' Growth Fostered by Archaeological Survey

In the earliest stages of the museum movement the nucleus of collections have mostly been geological or biological. It is with this material that the principal museums of India started functioning. But with the formation of the Archaeological Survey of Northern India by Lord Canning and the appointment of General Cunningham as the Archaeological Surveyor, the place of archaeology in museums came to be felt. To the indefatigable work of General Cunningham, the museums owe the rich collection in which they take pride today. From the beginning of this century and with the new lease of life given to the Archaeological Department by Sir John Marshall and Lord Curzon, the Archaeological Sections in museums and separate museums of archaeology developed as institutions compelling attention. The personal interest and enthusiasm of Lord Curzon in understanding and preserving the glorious past of India by maintaining monuments and starting museums, as also the sympathetic help of Sir John Marshall, accounts for several archaeological Museums, as already noted above. With equal anxiety for the proper emphasis on museum development in the Department, Sir Mortimer Wheeler constituted a Museums Branch in 1945. The formation of the National Museum of India at Delhi in 1949 opened up new vistas.

At the beginning it was the enthusiasm of individuals like Colonel Colin Mackenzie and other members of the societies, like the Asiatic Society, that gave rise to the different museums that have enriched their collections by frequent donations. Long before the Archaeological Survey was constituted, General Cunningham had himself donated as early as 1835-36 a large collection of Buddha images of the Gupta period from Sarnath. The lively sculptures of the Asiatic Society's collection, now in the

Indian Museum, were presented by the Hon'ble G.F. Edmondston, who was then a Lieut. Governor. The fine sculptures from Java which form a unique collection in the Indian Museum were presented by members of the Asiatic Society from time to time, thanks to the connections that Britain had with Java for a brief spell of time. But the Indian Museum had become established by the time Sir Alexander Cunningham, the then Director-General of Archaeology, presented several Gandhara sculptures, antiquities from Bodh-Gaya, and more important than all, the Bharhut rail and gateway, which form as it were, the most valuable treasure in the Indian Museum. Cunningham did not stop with the presentation of the antiquities, but with J.D.M. Beglar, he took great interest in the arrangement of the material in the Museum. As Dr. Anderson himself acknowledges, his is the division of the Archaeological Section into four galleries—the Asokan, Indo-Scythian, Gupta and Mohammadan with inscriptions—a division which has been continued with necessary modifications during several decades.

How thankful should we be to Gen. Alexander Cunningham, who not only discovered the ruins of the Bharhut stupa in 1873, but took up and saved them from vandalism by removing them to the Indian Museum. A couple of years later, it was Cunningham who requested the Raja of Nagod, in whose territory stood Bharhut, to present the sculptures to the Government. At the risk of being criticised as a "Vandal" [Professor Childers wrote; "I hear of a proposal to remove them from Bharhut. The scheme carried with it a certain aroma of vandalism (lancy carting away stonehenge)"], he carried away a portion of the rail and gateway which are almost the only remains now of that magnificent stupa and gateway barring the small collection now in the Allahabad Museum. We cannot but recall with regret that of whatever was left behind, every stone that was removable was "carted" away by people for building purposes.

This surely brings to mind what Colonel Colin Mackenzie did for India in saving what he could of the remains of the Amaravati stupa, which he discovered in 1797, and except those that he sent to the Asiatic Society and to Masulipatam, all the marbles that were exposed, were burnt into lime by the villagers, also for building purposes. One of the greatest monuments, the Amaravati stupa, was thus almost nearly destroyed except for the portions of the rail and carvings which form a priceless treasure of the Madras and the British Museums.

The Madras Museum was fortunate in getting a fine collection of Gandhara sculptures in the eighties of the last century, thanks to the generosity of Major H. H. Cole. But alas; what might have been the second-best collection of Gandhara sculptures in an Indian museum, was returned hastily by Dr. Thurston who reversed the policy of his predecessor by narrowing the museum down to strict provincial limits. The collection made by Bidie's efforts was scattered or stored away.

Thanks to the efforts of Dr. D. B. Spooner, the Peshawar Museum was greatly enriched by the wealth of sculpture he unearthed at Sahri Bahlol, Takht-i-Bahi, Shahji-ki-dheri and other places. The result of one of the most brilliant discoveries in this area, the relic casket of Kanishka, forms a most valued treasure of the Peshawar Museum, where it was deposited. If Cunningham's efforts laid the foundation of the Gandhara collection in the Indian Museum at Calcutta and the Museum at Lahore, it is the excavation of Sir John Marshall in the frontier region that accounts for the enormous growth that makes the Indian Museum collection of Gandhara sculpture the best in India today.

The Prince of Wales Museum of Bombay is the most fortunate amongst Indian museums in receiving liberal presentations of collections from private donors like Sir Ratan and Sir Dorab Tata and Sir Akbar Hydari. The excellent Natural History Section of this Museum, as already described, owes much to the Bombay Natural History Society.

From the outset Sir John Marshall felt that the officers of the Archaeological Department should work in close cooperation with the various museums in the provinces and States. It is this policy that accounts for the Archaeological Sections made by the Superintendents of the different Circles on behalf of the Provincial Museums. The Iron Age antiquities from Adittanallur and Perumbair and several Buddhist sculptures and antiquities from Amaravati and other places including the Amaravati bronzes were excavated by Mr. Rea, the Superintendent of the Southern Circle and are now in the Madras Museum. The most important sculptures in the Jaina Section in the same Museum, those from Danavulapadu, are also here by the efforts of the Archaeological Survey. The Madras Museum collection of copper plates, the largest in the world like that of its bronzes, has been helped in its growth by Collectors and Judges, as many of these were deposited by the owners in courts in the hope that their claim for landed property would be answered effectively in those difficult-to-read charts which seemed to carry news of ancestral rights (as the owners fondly believed) and which finally yielding no fruit, were left by them in apathy and sent over to the Museum as unclaimed property. The Epigraphical Branch of the Archaeological Department has also helped the collections of copper plates in the museums. The archaeological collection of the Prince of Wales Museum at Bombay has been enriched by the efforts of the Superintendent of the Western Circle. Fine sculptures from Aihole and Elephanta are among the treasures in this Museum.

The interest and enthusiasm of Dr. J. Ph. Vogel is in no small measure responsible for the stimulus to the museum movement in India when he acted as Director-General in about 1911-12. In July 1911 Dr. Vogel presented an account of the 39 then existing museums of India at the Conference of Orientalists including the Museums Conference. The Chamba Museum owes its existence to him and the collection

in the Mathura Museum, so rapidly built up by Rai Bahadur Radha Krishan, was due to the keen encouragement and subsidies made available by Dr. Vogel. The Museums at Lucknow and Delhi and the Indian Museum at Calcutta equally enjoyed his kindly interest. As Chairman of the Museums Conference that year, he reviewed the Museum administration with sympathy.

The association of the Archaeological Superintendents with the administration of the sections pertaining to archaeology in the Provincial Museums all over the country accounts for the prompt acquisition of Treasure Trove finds of sculptures, bronzes and coins. At Madras, till an Archaeological Assistant was appointed to the Museum, the Circle Superintendent was an honorary officer to help the Museum in archaeological matters. Similarly, the Superintendent of the Frontier Circle was the honorary curator of the Peshawar Museum. The Archaeological Superintendent of the Western Circle still acts as the honorary curator of the Peshawar Museum. The Archaeological Superintendent of the Western Circle still acts as the honorary curator of the Bijapur Museum. In addition, the Superintendents of the Archaeological Survey, have been on committees of the several museums in India.

It is not only by advice and help, but also by liberal grants that the Archaeological Department has helped the growth of Museum collections as at Mathura, Madras, Lucknow and other places.

Material from interesting sites has been freely distributed among the museums by the Archaeological Survey. Thus the Mohenjo-daro collections are found in almost all the Principal museums in India. Loan collections from the Archaeological Department are found in the principal museums; such a one is the rich Pearse collection of gems and coins in the Indian Museum. Other loan collections are those in the Madras Museum, the Patna Museum and the Prince of Wales Museum at Bombay. The material excavated at various sites was generously made available to museums in the localities. Thus, the Patna Museum was enriched by the finds at Basarh and Pataliputra as well as by the Kurkihar bronzes; the Lucknow Museum by the antiquities from excavations at Bhita, Saheth Maheth, Sankisa; the Museum at Quetta by the material excavated at Nal, though the last however, after the earthquake disaster of 1931, was transferred to the Indian Museum.

Not only directly by creating, but even indirectly by encouragement, the building up of museums was pushed forward by the friendly policy of the Archaeological Department. The State Museums like those at Hyderabad, Gwalior, Baripada, Ajmer, Khajuraho, Khiching and Sanchi, all owe their debt of gratitude to the Department. Even for the arrangement of the material in the museums, the help of officers of the Department was available, as for instance of Mr. Rama Prasad Chanda at Mathura, Khiching and Baripada.

## Art Galleries

Though archaeological museums have been created in India at a rapid pace in large numbers, art galleries have not risen quickly. In fact, though several of the larger museums have an Art Section, wherein collection of pictures mainly of the Rajasthani, Mughal and Deccani schools are exhibited, a comprehensive picture of the history of painting in its phases of development has not been presented except in two or three museums. The art section of the Prince of Wales Museum, which is very rich, lays correct emphasis both on Indian and European painting. Not only is there a fine collection of the European masters—both medieval and modern, but there is also a fine collection of copies of Ajanta paintings and the various phases of medieval art attractively displayed.

Thanks to the munificence of that enlightened Maharaja Sayaji Rao of Baroda, one of the finest Art Galleries in India has been built up at Baroda where the European and Indian schools have been described in detail by Dr. Goetz in his hand-book to the collections. In Trivandrum, thanks to the munificence of the Maharaja and the enthusiasm of Dr. James Cousins, there is not only a complete survey of painting, both of India and Europe, but also galleries devoted to Chinese and Japanese painting and art from even Greater India (Indonesia). This is one of the richest Art Galleries in India.

Similarly, at Mysore there is an Art Gallery displaying mostly pictures of modern Indian masters. Excellent copies of ancient frescoes from Ajanta and Bagh are preserved in the Gwalior Museum and in Hyderabad there is a separate wing of the Museum devoted entirely to a fine series of copies of frescoes from Ajanta and Ellora. There is a fine collection of European paintings in the Salar Jung Museum at Hyderabad.

Though the Madras Museum has been for long desirous of building up an Art Gallery it has been possible to realise its dream only recently and in the fine building of the Victoria Technical Institute, which has been made available to this National Art Gallery an adjunct to the Madras Government Museum has been opened showing every phase of Indian art, specially South Indian. There is a section in this for paintings—both ancient, medieval and modern and one for select specimens of metal images and also for folk-art.

The National Gallery of Modern Art at New Delhi is a Museum devoted entirely to the modern phase of Indian art as the scope for its collections. The National Museum has a rich collection of paintings of the Mughal and Rajasthani schools and is now building up a collection of copies of ancient frescoes portraying the different phases of art from earliest paintings at Ajanta to the late medieval ones of the Vijayanagar period to make the story of Indian painting complete in its galleries.

## Museum buildings

The museums that have been the last to spring up have had better facilities in the matter of their buildings; the earlier ones have been at a disadvantage, having been housed in buildings quite antiquated and unsuitable judged by modern museum standards. Any large building easily available has been considered fit for housing a museum, and this has often greatly jeopardized an effective display of even the best material. The Lucknow Museum is an example in point and the defect is aggravated by the location of the Museum in two different buildings separated by some distance. For some museums, which were the latest to be created and are consequently getting new buildings, it is indeed gratifying to note that fine new museum buildings amply compensate for the few years of cramped existence in rapidly available old buildings. The Municipal Museum at Allahabad has now an excellent well-planned building to replace its dark old rooms in a wing of the Municipal building. The new building of the Bharat Kala Bhavan Museum in the Banaras Hindu University, which has just been completed, is another fine structure. An excellent building has recently been completed for the occupation of the museum at Raipur, where it has just started a new life. The Mathura Museum, which was originally started in an unsuitable building, is now in a well-planned structure with ample scope for future expansion. The Bombay Museum has been very fortunate in its building. The Madras Museum, well-laid out on spacious grounds, has its finest block in the latest lay-out for the Archaeological Galleries. An excellent building for a Museum has been planned and constructed in Ahmedabad for the recently started Museum which is styled 'Culture Centre'.

This planning for museum building is most essential and without well-lit suitable galleries even the best material cannot be effectively presented. Again, museums that have started their existence in crowded centres without allowing sufficient space around for their expansion cannot escape getting cramped. A museum is primarily a growing institution and requires ample facilities for growth. The Indian Museum for example, which is the finest in the East, has unfortunately not only an old inadequate building, but also lacks the space around it for further growth.

In a properly constructed museum, there should be a suitable laboratory for the chemical treatment of the museum material in addition to the usual galleries, working rooms for the staff and storage space for reserve collections. Ideal provision for this has been made in the Madras Museum, where, in addition, the Museum Library that has developed into a large public one, still greatly benefits museum research.

## Display

The tendency on the part of most of those in charge of museums is to exhibit as much of their

material as they possibly can. This is just what should be avoided. We should display only as much as can effectively present to the visitor the story of the theme sought to be explained. There should be ample storage space for arranging reserve collections and extra material for study. This should be as well arranged as possible in the galleries and should be as easily and conveniently available for a student or scholar as the material in the galleries.

### Labels

The labels must be short, lucid and to the point. It should be remembered that the visitor has very little time and patience. Within the time, interest in the object must be created. When he leaves the museum he should have learnt something worthwhile. Though the major museums have labels in more than one Indian language besides English, there are several others which require to be so labelled. It should be remembered that the label means ever so much to the visitor to a Museum.

### Policy of Presentation and Exchange

In the early days of the museum movement, established museums like those at Calcutta, Madras, Lucknow and so forth, used freely to present material to sister institutions that were being started and the Prince of Wales Museum at Bombay is amongst those that have benefited by presentations. The essential policy of museums should be one of a broad spirit for encouraging presentation and exchanges amongst sister institutions, allowing a free flow of material and it is clear that this spirit is gaining ground among the different museums of India today, as material from other museums is welcomed for presenting a more complete picture of India's wealth in different fields.

For the proper dissemination of the history and culture of the country it is not enough if there is a single museum at any spot containing all the phases of its natural and cultural wealth. There should be as many as possible with sufficient material for presenting a bird's eye view of Indian art and culture and resources as a whole. It is in the Madras Museum where originally Thurston restricted the scope and returned the Gandhara sculptures in its collection to the province of its origin, that years later Dr. Gravelly, the greatest museologist of India, with a very wide and liberal outlook, arranged for presenting every phase of Indian art in the new archaeological extension. In this the cooperation of the Archaeological Survey and several museums in India was sought and readily obtained.

### School Service

The best school services are provided probably at the Madras Museum. This is a museum where school children by frequent visits with their teachers can gather first-hand knowledge of several things that they may have read in books. University students, specially those of the post-graduate course, can make the best use of the material in a museum.

It is impossible for students of art, iconography and numismatics to dispense with the study of the material in the museums. In this respect, the Archaeological Section of the Indian Museum is a great source of inspiration to the students and professors of several Universities and specially that of Calcutta. Students of science and natural history benefit in the same manner by visits to the museum. The type collections in the Indian Museum at Calcutta and the Madras Museum in their Zoology Sections are indeed most valuable for their study. This is so too in the Botanical and Geological Galleries in these Museums. Concrete examples present a vivid picture of what is learnt by way of theory in textbooks and it is just because of this that several colleges have developed their own museums to aid study and research in science.

### Research and Publications

Besides school services, it should be the endeavour of every museum to devote attention to research and publication, as this is one of the best media by which museums can get in touch by exchange with other sister institutions in the world for their mutual benefit. It is due to the indefatigable work of Dr. Gravelly that the Madras Museum has the lead today of all other Indian museums in the matter of research publications. Thanks to the efforts of Dr. H. Goetz, the Baroda Museum and Picture Gallery has a bulletin of its own, which has regularly published interesting papers on the material in the museum and recently a hand-book of its collections. It is indeed most heartening that the Prince of Wales Museum at Bombay has started a bulletin of its own recently. The Indian Museum, which has had several publications to its credit in the past, has recently revived its publication activity. Though in the Indian Museum the earliest publications pertaining to the different sections were issued by the Museum itself, as for instance, the Catalogue of Mammals by Dr. Anderson, on coins by J. C. Rodgers, V. Smith, Nelson Wright and Allan, most of the books and pamphlets including the records and memoirs of the Indian Museum are publications by the Geological, Zoological and other Surveys. The two volumes of "Guide to the Archaeological Section" like several other publications dealing with the material in the Archaeological Section of the Indian Museum, are publications by the Archaeological Survey.

In this respect it should be remembered that in the preparation of the catalogue, guide books and other publications, the Archaeological Survey has helped considerably in the exposition of museum material. The Amaravati sculptures in the Madras Museum have their first descriptive account in the monograph by Dr. Burgess, who first wrote on the Bharhut collection. A descriptive list of Buddhist sculptures at the Lahore Museum was first prepared by Dr. D. B. Spooner and later revised by Mr. Hargreaves. Dr. Vogel at the request of the Collector of Mathura prepared a catalogue of the Museum. It was Dr. Vogel again, who not only supplied valuable material collected during his explora-



tion in the Chamba State and helped the foundation of the Museum, but also wrote a detailed catalogue. "Buddha's Story in Stone" by Hargreaves discusses selected Gandhara sculptures in the Lahore Museum. Mr. V. Natesa Aiyar wrote a descriptive list of antiquities in the Archaeological Section in the Nagpur Museum. A memoir by Dr. Hiranand Shastri "Some recently Added Sculptures" discusses additions to the collections of the Lucknow Museum. Sir John Marshall not only did so much at Sanchi for several years, but also arranged for the writing of a catalogue of the antiquities in the local Museum. When after 1910, the Archaeological Survey was more closely associated with the Indian Museum, there was considerable re-arrangement and enriching of the collections through the resources of the Survey by exploration and excavation and in addition there have been several monographs and handbooks written by successive Superintendents like R. D. Banerji, Rama Prasad Chanda and N. G. Majumdar. In the larger museums the existing catalogues on the zoological and other sections have been prepared and published from time to time. The Nagpur Museum has several publications pertaining to snakes, birds, fish, mammals, reptiles and so forth. In this as well as in the Madras Museum great attention has been paid to the Natural History Sections and the curators who have been Zoologists have laid due emphasis on the scientific study of Zoology. In the Natural History Section of the Prince of Wales Museum at Bombay there have been several interesting pamphlets published by its energetic curator Mr. S. H. Prater and the Natural History Society with its brilliant series of publications is a great source of strength to this Section. The Darjeeling Natural History Society with its interesting quarterly journal similarly helps the educational activities of the Darjeeling Museum.

The Museum of the Forest Research Institute at Dehra Dun is indeed fortunate that it has all the resources of the Institute behind it and the publications of this Institute are numerous and cover the different fields that form sections of this splendid Museum. The Gass Forest Museum at Coimbatore has also a handbook of Forest Botany and a book on the identification of timbers. It is probably again only the Madras Museum that has as many publications pertaining to Zoology, Anthropology and Botany as those for Archaeology and Art.

Though the Art Section of the Prince of Wales Museum has several interesting publications pertaining to Art, probably no museum except the Central Asian Antiquities Museum has published the material contained in the Art Section of the Museum, though recently the Indian Museum published an attractive book on the early art of the great modern master Abanindranath Tagore.

Some of the museums associated with the Historical Societies have published their material in those Journals but it is probably the Barendra Research Society at Rajshahi, the Kamarupa Anusandhan Samiti at Gauhati, the Kannada Research Society,

Dharwar and the Deccan College Post-Graduate and Research Institute, Poona, that have done the utmost by the publication of very useful monographs.

### Popular Educational Activities in Museums

Cheap picture postcards, guides and pamphlets are of particular value to the public. Picture postcards of the Madras Museum and Ajanta Caves printed in photogravure are the best in India. But it cannot be denied that there are several museums that have their own sets of picture postcards and even one of comparatively recent origin like the Asutosh Museum has a set of picture postcards to its credit, not to speak of the Indian Museum, the Prince of Wales Museum, the Museums of Patna, Baroda, Ajmer, Gwalior and others. Some of the museums have fine lecture halls for popular lectures which are equally important amongst the activities of a Museum. In the newly constructed museum buildings this essential factor has been taken into account in the plan of the structure. Every museum, if it can afford to do so should have its own cine equipment with cine camera for preparing interesting films on subjects of popular appeal. It would indeed be interesting if in a museum with many examples of metal and stone images, the method of casting the metal image or carving one in stone is presented by means of a film. Similarly, where several sculptures of a particular period or locality are presented in a gallery it would add to the interest of the visitor if he can see a film showing the wealth of art and adornment in monuments associated with these. The dioramas in the Natural History Section of a museum would become very lively and interesting by a presentation of a vivid film of the story of the animal or bird in its natural setting.

The future of museum development would largely rest on an effective display intended to create popular appeal and interest, literature well-illustrated and calculated to catch popular imagination and attract attention towards an intelligent process of visual education.

### The Museum Curator

It should be remembered that the living voice of a museum is its curator. The growth or decay of a museum depends on the energy, enthusiasm, knowledge and equipment that the curator possesses and the sympathy and cooperation that he has from the management and the public. Though there are several museums in India that have no curator at all or even a caretaker, even among those that have an apology of a curator, conditions of service are so unattractive for them and the indifference towards them is so regrettable that it is no wonder that several museums have instead of progressing, declined. In addition to his duty as the custodian of the material and the disseminator of knowledge pertaining to it, the Curator has a number of functions to discharge, several queries to answer, several problems to work, has at once to create a taste for a subject by appealing in popular language, engag-



ing the scholar by discussing with the full depth of erudition, satisfying both the museologist and the layman by his method of display, creating intelligent labels—short and to the point but accurate and scientific bringing to bear on it a scholarship and practical experience of the visitor's approach to the subject, preparing guides at once attractive and informative yet simple and short and as well illustrated as possible within the limits of the expending capacity of the purchaser entering the museum. It is he who has to produce lengthy catalogues which at once form a complete record of the assets

of the museum, supplying all the facts that a scholar may like to note in those pages, and at the same time to take upon himself the role of a warden in trying to see that all amenities and conveniences are made available to the visitor, to minimise museum fatigue as much as lies in his power. In short, it is his business to present the museum in an ideal surrounding in a cheerful manner as a cool and quiet hall of the Muses, where the visitor can relax with profit and add to the riches of his intellectual experience.

## **DIRECTORY**



## ARCHAEOLOGICAL AND CULTURAL MUSEUMS

### ANDHRA PRADESH

ALAMPUR, P. 10,000.

#### Archaeological Site Museum

*F.* 1952.

*Hist.* This Museum was started with sculptures, inscriptions and other works of art in 1952. Dr. S. Radhakrishnan, Vice-President of India visited this Museum on 10th January, 1953 and subsequently several other distinguished visitors have, by their visits, encouraged the building up of this Museum.

*Scope & Coll.* The material here consists of sculptures, inscriptions and architectural pieces of excellent workmanship that attract the attention of scholars interested in Indian Art.

*Ed. Act.* There is no provision for explaining the material to the visitors as a Curator has not yet been posted here. Labels have however been provided for the exhibits in both English and Telugu.

*Pub.* Nil.

*Working hrs.* Open on all days from 9 A.M. to 1 P.M. and 2 P.M. to 5 P.M.

*Adm.* Free.

*Gov. Body.* It is under the control of the Director of Archaeology, Government of Andhra Pradesh.

*Staff.* Nil.

*Fin.* No separate provision.

*Rem.* This is a site Museum situated in a place of great religious importance and visited by a large number of people, as the place is called *Dakshina Kasi* or Southern Banaras. The Museum is at present housed in a large *mandapa*, half of which is roofed and the rest left over. An improved building has yet to be provided. There are normally more than 100 visitors a day, though there is a greater rush during temple festivals or *Yatras* of *Maha Shivaratri*, *Dussehra*, *Urs* of the local *Dargan* etc. The material here is mainly that collected from the neighbouring sites.

AMARAVATI, P. 6,000.

#### Archaeological Museum

*F.* 1951.

*Hist.* The sculptures lying near the site of the famous Amaravati stupa, other than those sent to the Madras Museum and the British Museum, which

have been lying scattered about, were brought together and preserved in a Sculpture Shed. This was re-arranged in 1951 to present them better to the visitors. Funds, approximately amounting to Rs. 90,000 have been allocated and the design of the Museum building is being finalised shortly.

*Scope & Coll.* The material here consists of stupa slabs, uprights, cross-bars, coping pieces, figures of Buddha and several interesting carved portions of the *Stupa* representing the art of Amaravati in all its four phases. There are also inscriptions of the earlier and later periods here.

*Ed. Act.* The Caretaker explains the material in the Museum to the visitors on request. There are bilingual labels in English and Telugu provided for the exhibits.

*Pub.* Nil.

*Working hrs.* The Museum is open on all days from 9 A.M. to 5-30 P.M.

*Adm.* Free.

*Gov. body.* It is under the Museums Branch of the Department of Archaeology, Government of India.

*Staff.* Caretaker attached to the Curator of the Nagarjunakonda Museum and three Attendants.

*Fin.* The annual budget is Rs. 6,000/-.

*Rem.* The Museum is suitably located and is accessible to visitors. The average number of visitors per day is about 70 and in the year 25,000, though on holidays there is a larger number, specially the students that come to study the Museum. The sources of acquisition are excavation and exploration.

HYDERABAD, P. 10,58,722.

#### (i). Hyderabad Museum

*F.* 1930.

*Hist.* The Hyderabad Museum was inaugurated in 1349 Hijri (1930 A.D.) by H.E.H. the Nizam. It is located in a building situated in the well-laid out Public Garden and has been enriched with finds from excavations, and reproductions in actual size of frescoes from Ajanta and Ellora.

*Scope & Coll.* The principal collections are (a) Sculptures, (b) Inscriptions, (c) Coins, (d) Indian miniatures, (e) copies of Ajanta paintings, (f) Bidri-ware, (g) Metal-ware, (h) Old China-ware, (i) Pre-

historic antiquities, (j) Arms and weapons, (k) Textiles, (l) Illuminated manuscripts in Arabic and Persian, (m) Modern art and (n) Miscellaneous. The Museum contains a fine collection of sculptures dating from the Satavahana period of about the 1st or 2nd century A.D. to the time of the Kakatiyas in the mediaeval period. The early sculptures from Panigiri, Kondapur, Trimulgiri, etc. are very important. Among the bronzes a small artistic collection discovered from Warrangal is noteworthy.

The Epigraphical collection of the Museum contains some very old manuscripts and important copper plates including the Kotagiri plates of the reign of queen Rudramba (1273 A.D.) and the Yadava king Ramachandradeva. The Museum has a very large collection of coins including several unpublished and new varieties of Satavahana coins. There are coins of the Yadavas, the Vijayanagara kings, Mughals, Bahmanis and other Deccan kingdoms. There is a splendid collection of old arms and weapons, many of them probably made in the Deccan. China-ware which was imported to India in the mediaeval and modern periods show considerable commercial contact between India and China and there is a section devoted to it. The collection of Bidri-ware here is the largest and is unique. Paintings copied in actual size and colour from Ajanta and Ellora are displayed in a separate spacious building opened to the public in January 1953 by Dr. S. Radhakrishnan, Vice-President of India.

*Ed. Act.* A small library with about 3,000 books attached to the Museum is for departmental use. There is a provision for lectures and exhibitions are also arranged. There is a collection of lantern slides. There are guides who give all facilities to students.

#### *Pub.*

1. Barmati a New Mughal Mint: K. M. Ahmad—Re. 1/-.
2. A New Coin of King Satavahana from Kondapur: Dr. M. Rama Rao—Re. 1/-.
3. Some more coins of Mahisha dynasty: Maski and Kondapur—Excavations: V. V. Mirashi—Re. 1/-.
4. A lead coin of Satavahana: Kondapur Excavations: V. V. Mirashi—Re. 1/-.
5. Some rare coins in the State Museum: Bahmani and Mughal: K. M. Ahmad—Re. 1/-.
6. Some rare Mughal coins in the State Museum. Hyderabad, Deccan: K. M. Ahmad—Re. 1/-.
7. Coins of King Sumahagramaka from Kondapur Excavations: V. V. Mirashi—Re. 1/-.
8. Some rare Mahisha coins from Kondapur Excavations: V. V. Mirashi—Re. 1/-.
9. Saka, Kshatrapa and Traikutaka coins from Excavations in Hyderabad State—Re. 1/-.

10. Crystal Head of Buddha—Re. 1/-.

11. Chalukyan Pendants: K. M. Ahmad—Re. 1/-.

12. Catalogue of Arabic, Persian and Urdu Manuscripts in the Hyderabad Museum: Muhammad Chouse—Rs. 3/-.

13. Mathnavi Maulana Rum: Reproduction by photographic process from a Ms. dated 1103 H. by Ustad Abdul Karim, great grandson of Imad.

*Working hrs.* Open from 9 A.M. to 12 NOON and 2 to 5 P.M. on all days except Thursdays and Gazetted holidays.

*Adm.* Free

*Gov. body.* Being the museum of the State, it is under the Secretary to Government, Education Department, Andhra Pradesh. The Director of Archaeology has overall supervision on the Museum while the Curator is actually in charge of it.

*Staff.* Curator, Cataloguer, Assistant Curator, Gallery Assistant, Keeper of the coins, Accountant, four Clerks, Mechanics, Carpenter, Mason and twenty-six peons.

*fin.* The annual budget is Rs. 70,000/-.

*Rem.* The museum is located suitably in Hyderabad and has about 500 visitors a day and over 1,50,000 in the year. The Museum buildings are not sufficient and efforts are being made to add to them. The sources of acquisition for the Museum are exploration, purchase, treasure trove finds, donation and exchange. Exchange of specimens with other Museums is possible on mutual agreement. The aid of charts, models and pictures for illustrating special features of exhibits is to some extent utilized. The labels are in English, Urdu, and Telugu. The Museum is an institutional member of the Museums Association of India.

#### (ii) Salar Jung Museum

*E.* 1951

*Hist.* The Museum is named after Mir Yusuf Ali Khan, better known as Nawab Salar Jung who collected together a vast number of objects of art. He was the last of the illustrious Salar Jung family and was a great connoisseur of art. His dream of arranging a museum with his vast collection was not realised when he died in 1949 and the Government of Hyderabad, realising the importance of his collections, arranged them in his palace in the city. This Museum housed in a building representing a happy blend of Western and Eastern cultures, was opened by the Prime Minister, Sri Jawaharlal Nehru, on the 16th December, 1951. The Museum was taken over by Government of India on 2nd December, 1958.

*Scope & Coll.* The Museum has two main sections—Eastern and Western. The Oriental Section covers 40 large and small rooms and verandahs. There is a rich collection of manuscripts including

illuminated *Qurans* and classical works of eminent poets in excellent calligraphy and illustrated by eminent painters. These include *Rauzat-ul-Muhibbin* written by Mir Ali-al-Katib, *Lawa-ih-Jami*, showing the penmanship of Imad; *Shirui Khusru* in the handwriting of Sultan Ali Al-Meshadi and a *Quran* in the *Naskh* style by Yaqut al-Mustassamli. There is a fine collection of old China of the Sung and Ming periods (A.D. 1000–1500) and also that of the later Kang-He period (A.D. 1500–1700). The collection of celadon is a remarkable one with religious symbols, artistic designs, tints and glaze. In the Arms collection, there are several items that belong to the Mughals and princes of other dynasties. The Jade carvings here are excellent specimens of workmanship and quality. Noteworthy among the arms is an exquisite emerald and ruby dagger of Nur Jahan, Jahangir's dagger encrusted with diamonds, rubies and emeralds, Shahjahan's enamelled *Katar*, Aurangzeb's jade dagger, Tana Shah's jewelled sword and Aurangzeb's plain sword. The Jade room contains a magnificent collection. The encrusted spice boxes, mirror backs, hugga pipes, archery rings, etc. are very fine specimens. Grape colour Chinese jade and pure white Mughal jade are displayed in specially built-in cabinets.

Carpets that form a very important feature in the mansions of nobility in the East, are represented in the Museum by a large variety including velvety metal thread carpets of Kashan, the Tree of Paradise carpets of Kirman, the multi-medallion and arabesque carpets of North Persia and others showing the typical designs and high skill of the looms of Tabriz, Shiraz, Isfahan and Herat and also specimens from European and Indian looms. A large carpet from Jaipur of magnificent metal-thread work and an ivory carpet are specially to be noted.

The Indian picture gallery contains noteworthy Mughal miniatures of princes and princesses and three sets of *Raga-Ragini* paintings in the Deccani style. The Kangra and Rajput paintings are displayed in three rooms. The Deccani room contains in addition to a number of miniatures two large paintings of a *Shikar* procession of Nizam Ali Khan. Paintings of Chughtai, D. P. Roychoudhury, the Tagore brothers, Manishi Dey, Sarada Ukil and others comprise the modern Indian collection.

Metal and wood work is represented by a few bronzes including a Somaskanda, Nataraja and the Tamil saints and wood carvings from Madura, Cochin and Calicut. Asiatic furniture is represented by specimens of work from Egypt and Damascus. Indian furniture is represented by specimens from Kashmir and South India, but the most noteworthy is a set of ivory chairs of exquisite workmanship associated with Tipu Sultan. The Western Section has a collection of European furniture some of which are associated with Louis XIV and Louis XV. It contains an interesting wood carving of Mephistopheles and Margaretta by an Italian sculptor and a collection of China and cut-glass pieces. The

marble statue of "Veiled Rachel" by Benzoni is an admirable specimen of 19th century work.

The gallery of Western paintings represents Landseer, Watts, Leighton, Cooper and other well-known Dutch, British, French and Italian painters. In addition to these there are landscapes by Constable and copies of old masters like Rubens, Raphael, Botticelli, Titian, Velasquez and others.

A separate Children's Section has been formed in the Museum in 1956 in which toys from the historic and artistic view-point are displayed. There are also toys from Europe, China and Japan for comparison with the Indian ones. Electric toy trains, dolls, houses, music boxes including the humming bird and the chirping canary delight children.

*Ed. Act.* The Museum is very popular and visitors from all over the country and foreign tourists make it a point to see it when they visit Hyderabad. During the Museum Week in the first week of November every year there is a reduction in the entrance fee for both the general public and the students, when the number of visitors considerably swells. Organized parties of students from schools and colleges are conducted in the Museum.

*Pub.* Museum Souvenir—Rs. 3/- Catalogues of Celadon, Arms, Indian Paintings, Manuscripts, Carpets, Bidriware and European paintings are expected to be published in the near future.

*Working hrs.* Open on all days from 10-30 A.M. to 5-30 P.M. except on Fridays and a few other days like Id-ul-Fitr, Id-ul-Zuha, 10th Moharrum, Dhoolandi and the death anniversary of Nawab Salar Jung, etc.

*Adm. Re.* 1.00 general, As. 8 for Jade Room, As. 2 for Children's Section. Half rates for organised student parties, servicemen and Kisans.

*Gov. Body.* The Museum and the Library are now under Sri Anantaraman, I.C.S., Member, Board of Revenue of Andhra Pradesh who has been appointed Officer-in-Charge after they were taken over on 2nd December, 1958, by the Government of India.

*Staff.* Superintendent—Sri S. Z. Razvi, Joint Superintendent—Sri S. M. Ahmed Razvi, B.A., Assistant Superintendent, four Gallery Assistants, Artist, Draftsman, 27 Attendants, three lady Attendants, 29 Farrashes, two Electricians, two Technicians, Carpenter, six sweepers, Watch-repairer etc. For the Oriental Library, there is a Superintendent, Assistant Superintendent, two Calligraphists, two Index Keepers, Book-binder and five Page-pricker. The temporary research Section has two Advisers and five Research Assistants and Book-binder.

*Fin.* The income by the sale of tickets balances the expenditure. The current budgeted expenditure is Rs. 1,89,443 against an estimated income of Rs. 1,90,000.

*Rem.* The Salar Jung Museum is a single individual's collection comprising of art objects assembled during his life-time and his family heirlooms. This had so far precluded augmenting the collec-

tion by new acquisitions. The Museum is very popular and attracts over 1,48,000 visitors in a year and the daily attendance is about 500. A new building is being planned for the Museum and is expected that it will develop as a National Museum.

KONDAPUR, P. 2,000.

### Archaeological Museum

F. 1952.

*Hist.* Kondapur was originally in the Hyderabad State: the State Department of Archaeology excavated at this site and brought to light interesting material of the Satavahana period between 200 B.C. and 200 A.D. After the merger of the State the Department of Archaeology took over this site and organised the site Museum.

*Scope & Coll.* This Museum contains a rich collection of antiquities of the Satavahana period consisting mainly of pottery, terracottas, figurines, beads, bangles, coins, iron objects, etc.

*Ed. Act.* The Curator exhibits the material in the Museum to visitors on request. Labels are bilingual in English and Telugu.

*Pub.* (1) Kondapur, (2) Some Beads from Kondapur by M. G. Dikshit, (3) Inscribed and rivetted pottery from Kondapur.

*Working hrs.* It is open on all days from 9 A.M. to 5 P.M.

*Adm.* Free.

*Gov. Body.* It is under the Museums Branch of the Department of Archaeology, Government of India.

*Staff.* Curator—Sri A. Satyanarayana, M.A., Clerk three chowkidars and a sweeper.

*Fin.* The budget provision is Rs. 20,000 a year.

*Rem.* The Museum is suitably located on the site: the average number of visitors per day is 200 and about 80,000 during the year. The collections here are mainly by excavation and exploration. The Museum is looked after by watchmen both day and night.

MADANAPALLE, P. 16,142.

### Madanapalle College Museum

F. 1934.

*Hist.* Mainly due to the enthusiasm of Dr. J. H. Cousins, the then Principal of the Madanapalle College, the Museum was started in 1934 with the idea of developing a gallery of South Indian painting and sculptures. This has been in a dormant condition from 1945 and is now being revived.

*Scope & Coll.* A number of sculptures collected from the neighbourhood of Madanapalle comprising five bas-reliefs, which appear to be portraits and sculptures in high relief and in the round including

specimens of the Vijayanagar school collected by Dr. J. H. Cousins and copies of some Ajanta frescoes and wall paintings from an old palace in Cochin State, were arranged in a gallery called *Chitralaya* in the College and these comprise the collection of the Museum.

*Ed. Act.* Nil.

*Pub.* Nil.

*Working hrs.* Open during the college working hours.

*Adm.* Free.

*Gov. body.* This is under the Madanapalle College administration.

*Staff.* There appears to be no special staff for the Museum.

*Fin.* No special budget provision.

*Rem.* Though originally the museum appears to have been enthusiastically started, it was neglected for a number of years. It is now being revived.

✓ NAGARJUNAKONDA, P. About 1,000.

### Nagarjunakonda Museum

F. 1949.

*Hist.* The Museum was started in 1948 to house the antiquities unearthed at the ancient historical site of Nagarjunakonda. The collection comprises of marble carvings and other antiquities from the Buddhist Stupas including excellent specimens of the sculptural art of the time of the Ikshvaku kings in the 2nd-3rd centuries A.D., after the Satavahana power came to an end. The foundation stone of a new building for the Museum to be constructed on the hill has just been laid as the site would shortly be submerged in the Nagarjunasagar reservoir.

*Scope & Coll.* The collections consist of about a thousand pieces of architectural fragments in Palnad marble from the Buddhist stupas in Nagarjunakonda area, which include excellent specimens of the sculptural art of the Ikshvakus.

*Ed. Act.* There is a small collection of about 242 books and the Museum Library is being gradually built up. Interested visitors are allowed access to the books. The Curator takes round and explains the exhibits in the Museum to school and college students and other interested visitors. He also delivers lectures on selected subjects. The labels are in English and Telugu.

*Pub.* (1) The Buddhist Antiquities of Nagarjunakonda by A. H. Longhurst, Memoir No. 54 of the Archaeological Survey of India, (2) Nagarjunakonda 1938 by T. N. Ramachandran, Memoir No. 71 of the Archaeological Survey of India, (3) Guide to Nagarjunakonda by S. P. Nainar, and (4) Picture Postcards.

*Working hrs.* Open on all days from 9 A.M. to 5 P.M.

*Adm.* Free.

*Gov. body.* The Curator is in charge of the Museum under the general administrative control of the Superintendent, Museums Branch, Department of Archaeology, Government of India.

*Staff.* Curator—Sri S. P. Nainar, B.A., Clerk and four chowkidars.

*Fin.* Rs. 25,000 annually.

*Rem.* The Museum located at Nagajunakonda is connected with Macherla Railway Station by a motorable road and is visited by about 300 persons a day. There is night and day watch by the chowkidars. Though there is no laboratory the Assistant Archaeological Chemist, Museums Branch, Department of Archaeology, Government of India, New Delhi, attends to the chemical treatment. The site will shortly be submerged under water in a scheme for irrigation and the Museum will be shifted to the top of the hill where a building is planned for construction.

RAJAHMUNDRY, P. 1,05,276.

Museum of the Andhra Historical Research Society

F. 1928.

*Hist.* This Museum was started in 1928 through the efforts of scholars and friends of the Andhra Historical Research Society of Rajahmundry with the help of the material collected in the shape of copper-plates, coins, etc. Some of these coins are from Sri S. T. Srinivasa Gopalachari. The Madras Government presented some Chalukyan gold coins and other friends from different parts of India including the late Sri Durga Prasad made presentations of coins. Other antiquities like pottery, brick, sculptures, inscriptions, have been collected from different old Buddhist sites in Andhra Desa. The founder-members of the Andhra Historical Research Society including Prof. Subba Rao, Sri B. V. Krishna Rao, Sri M. Somasekhara Sarma and others have all helped to build up this institution.

*Scope & Coll.* The Museum is devoted to art, archaeology, numismatics, history, literature and anthropology. The coin collection includes those of the Salankayanas, Vishnukundins, and the Eastern Chalukyas, gold coins of the Eastern Gangas of Kalinga, the Kakatiyas of Warrangal, the Yadavas of Devagiri and the Vijayanagar kings and silver coins of the Mughal rulers and also of the East India Company in addition to those of the Cholas, the Pandyas and the Simhala kings as well as punch-marked coins. There are 20 copper-plate grants, ten of the Eastern Ganga dynasty, four of the Eastern Chalukyas of Vengi, four of Vijayanagar kings and two of the Reddis of Kondavidu. There are in addition several estampages from copper plates and stone inscriptions. There are two original stone inscriptions in old Telugu of the sixth century A.D. Other antiquities relate to Rajahmundry, Mukhalinagam, Warrangal, Korukonda, Vengi and other places.

In addition to photographs of archaeological monuments—Buddhist, Jain and Hindu—from different places in Andhra, there is a photo collection of the aboriginal tribes of the coastal Andhra region like Savaras, Chenchus, Koyas and Sugalis. There are historical maps relating to the kingdoms of Kalinga, Kakatiya, Reddi, Vengi and Vijayanagar. Besides these there is also a collection of old palm-leaf manuscripts.

*Ed. Act.* There is a library attached to the Andhra Historical Research Society which is also available for the Museum. It contains 5,000 books and receives Municipal and Governments grants. The Museum is kept open for school children and the public and there are arrangements for explaining the exhibits. The College and Post Graduate students are also given facilities for studying the material in the Museum. Occasional lectures and exhibitions are arranged by the Society. The labels for the exhibits are in Telugu and English. Recently, on the occasion of the Silver Jubilee of the Andhra University, the Society arranged an exhibition. Similarly, during the session of the Indian History Congress exhibits from the Society's Museum were made available for the exhibition.

*Pub.* Articles on the coins, copper-plates, and other material in the Museum are published in the Journal of the Andhra Historical Research Society.

*Working hrs.* Open from 4 to 7 P.M. on all days except Wednesday.

*Adm.* Free.

*Gov. body.* The Museum is administered by the Andhra Historical Research Society.

*Staff.* Honorary General Secretary—Sri R. Subba Rao, M.A., L.T., Joint Secretary, Librarian and Clerk.

*Fin.* There is no special budget as it is included in the general budget for the free Reading Room and the Public Library. There is however an income of nearly Rs. 3,000 annually by subscription, donations and sale of books in English and Telugu.

*Rem.* The Museum is located in the building of the Andhra Historical Research Society and is easily accessible. There is no separate building for the Museum, the space is very cramped and the building unsuitable. An attempt is being made to acquire the building of the Municipal Museum for housing this. Recently a hall was built for Oriental Manuscripts. A plot of land and an amount of 10,000 for constructing the Museum building have also been secured. The average number of visitors per day is about 15 and about 6,000 a year though on special occasions when exhibitions are held there is a larger rush of visitors. The valuables like the coins are kept in a strong chest in a large almirah and the clerk who lives close to the premises looks to their safety. There is an arrangement for preparing photographs, casts, etc. when required. The sources of collection are purchase, donation, exchange and treasure trove. The Museum is recognised for treasure trove finds and is agreeable for exchange from other institutions.



TIRUPATI, P. 25,207.

## Sri Venkateswara Museum

F. 1950.

*Hist.* The idea of starting a Museum at Tirupati engaged the attention of the T.T.D. Management for some time. It was in January 1950 that the Museum was started as a part of the Sri Venkateswara Oriental Institute which is devoted to research in Sanskrit, Telugu and Tamil language and literature. The late Sri Veturi Prabhakara Sastry, Reader in Telugu in the Institute, took the initiative in the matter and enthusiastically collected valuable material for the Museum. Within three months he had brought together several stone sculptures and other valuable specimens of art not only from the neighbourhood of Tirupati but from Guntur and Krishna districts, specially from Masulipatam where Sri Kota Subba Rao presented several articles for the Museum which formed an Art Gallery named after Mutnuri K. Krishna Rao. At present the Museum is located in a big hall in the Sri Nammalwar Temple compound but the authorities of the T.T.D. are contemplating the construction of a special building for the Museum in the compound of the Oriental Institute as the present accommodation in the building is unsuitable.

*Scope & Coll.* The Museum contains stone and metal images, copper plate grants, coins, weapons, wooden, stone and metal articles, paintings and other miscellaneous articles.

*Ed. Act.* There is a research scholar in charge of the Museum who explains the material to interested students and other visitors. Labels are provided in English. Excursions of students are encouraged to visit the Museum.

*Pub.* The bulletin of the T.T. Devasthanams, in which descriptive notes of some of the exhibits are included.

*Working hrs.* Open on all days from 10 A.M. to 4 P.M. except on public holidays.

*Adm.* Free.

*Gov. body.* It is administered by the Executive Officer of the T.T. Devasthanams.

*Staff.* One Attender.

*Fin.* Maintained by the T.T. Devasthanams.

*Rem.* The Museum is one of art and archaeology and is located within easy reach of the town. The average number of visitors per year is 1,000. The present building being unsuitable the authorities are contemplating the construction of a new building. There is no provision for special watch during day and night and the coins are kept in the Devasthanams Treasury. The Institute has a library which is utilized by the Museum. Exhibits are occasionally sent out when exhibitions are organised. The sources of collection are corporation and donation. The Museum gets publications from other Museums by exchange.

VIJAYAWADA, P. 1,61,198.

## Victoria Jubilee Museum

F. 1887.

*Hist.* The Museum came into existence in the year 1887 with the name Victoria Technical Institute. It was subsequently named Victoria Jubilee Museum. The present building was erected in 1924 from funds raised by public subscription in commemoration of the jubilee of Queen Victoria and hence the name.

*Scope & Coll.* Most of the exhibits are of archaeological interest including images, architectural pieces and stone inscriptions. There are also a few natural history specimens, painted gesso work, models, examples of local village industries and other objects. Some sculptures are exhibited in the verandahs and in the garden also.

*Ed. Act.* Nil.

*Pub.* Nil.

*Working hrs.* Open from 8 to 11 A.M. and 2 to 5 P.M. on all days except Mondays.

*Adm.* Free.

*Gov. body.* The Museum is administered by the Krishna District Board.

*Staff.* Clerk, watchman and gardener.

*Fin.* There is a provision of Rs. 1,250 for establishment charges in the District Board budget.

*Rem.* The Museum is excellently situated in the heart of the town on a lovely site of more than  $3\frac{1}{2}$  acres. There is ample scope for improvement. The building is suitable and adequate for the present exhibits with enough storage space. The average number of visitors per day is 20. Labels have been provided for the exhibits in Telugu. Almost all the schools and colleges in the district evince interest in the Museum which they visit frequently.

## ASSAM

GAUHATI, P. 13,615.

## Assam State Museum

F. 1940.

*Hist.*—The Assam State Museum at Gauhati was founded on the 21st April 1940. It was on the 7th April 1912 that a Research Society viz. the Kamarupa Anusandhan Samiti (Assam Research Society) was established at Gauhati for researches in history and archaeology. The Samiti made a good collection of antiquities which formed the nucleus of a Museum. These collections have been transferred to the new building of the Assam State Museum of which Rai Bahadur K. L. Baruch, C.I.E., an eminent historian was the founder-president.

*Scope & Coll.*—The Museum is mainly archaeological. Its principal objects fall under three main heads—Epigraphy, Iconography and Numismatics. The Museum has a fair collection of antiquities such as stone and metal sculptures dating from the 8th–16th century A.D.; stone inscriptions of Pre-Ahom period; copper-plates including two charters of Kumara Bhaskaravarman of the 7th century A.D.; ceramic objects, regalia of the Ahom period and so on.

The Museum has a fairly good representative collection of antiquities from Mohenjodaro and Harappa received from the Director-General of Archaeology in India. The coin cabinet which is housed in a strong room forms a valuable treasure of the Museum. This includes punch-marked coins and *Padma tankas*, a few specimens of the coinage of the Kushans, the Guptas, the Sultans of Delhi, the Moghal emperors and so on, as also a representative collection of Assamese coins.

There is also a collection of manuscripts, a few of which are well illustrated. It may be noted that the peculiarity of the Assamese manuscripts is that they are written on thin strips of the bark of the Sanchi tree (*Agaru*).

*Ed. Act.* There is a library which is for departmental use with a grant for the purchase of books. Students of History, Anthropology and Art get facilities for study of the material in the Museum which is also explained to them when necessary. There are lectures sometimes by Museum officers and others. Occasionally special exhibitions are arranged. Adequate labels are provided in the galleries. They are bilingual—in English and Assamese. Recently a new gallery named Children-cum-Picture Gallery has been added with pictures and photographs relating to the history and culture of Assam.

*Pub.* (1) The Journal of the Kamarupa Anusandhan Samiti (Assam Research Society) from which the Museum has emanated has so long been serving as the organ for publication of Museum articles. (2) Picture Postcards (set of 12 best sculptures of Assam).

*Working hrs.* Open from 9.30 A.M. to 3.30 P.M. on all week days except on Mondays when it is closed and from 7 to 10 A.M. only on Sundays.

*Adm.* Free.

*Gov. body.* It is under the direct control of the Director of Public Instruction, Assam.

*Staff.* Curator—Sri P. D. Chaudhury, M.A., B.L., Assistant Curator—Sri M. C. Das, M.A., Office Assistant, Museum Assistant, darwan, two peons, two malis and one sweeper.

*Fin.* The annual budget is Rs. 32,000.

*Rem.* The Museum is overcrowded as the gallery space is limited and the Government of Assam is considering the expansion of the Museum building. The average number of visitors in a day is 100 and over 36,000 in a year, though during some festivals

like *Bohag Bihu* (Assamese New Year's Day), *Durga Puja* and in the month of *Magha*, there is a great rush of visitors. Museum specimens are sometimes sent out on loan to other museums. The sources of the collections for the Museum are exploration, purchase, donation and treasure trove. The Museum is recognised for treasure trove purposes. Exchanges with other Museums are on reciprocal basis.

## BIHAR

BUDDH GAYA, P. 57,441.

### Archaeological Museum

*F.* 1956.

*Hist.* The Museum was declared open for the public on the 28th December, 1956 and was inaugurated by His Holiness the Dalai Lama of Tibet.

*Scope & Coll.* The collection consists of stone and metal images mostly of the Pala period and two stone *Yakshis* of the 1st century B. C. The Museum having been recently founded is being built up by fresh additions.

*Ed. Act.* The Curator explains the exhibits to school children and visitors. Labels are provided in Hindi and English.

*Pub.* Nil.

*Working hrs.* The Museum is open on all days from 9 A.M. to 5 P.M.

*Adm.* Free.

*Gov. body.* It is under the Museums Branch of the Department of Archaeology, Government of India.

*Staff.* Curator Sri Hari Kishore Prasad, M.A., Clerk, marksman, six attendants and sweeper.

*Fin.* The annual budget is Rs. 15,500.

*Rem.* The Museum is suitably located and easily accessible. The average number of visitors a day is 170 and 61,432 a year. In winter the rush of visitors is larger. The exhibits are acquired by collection, purchase and donation.

DARBHANGA, P. 84,816.

### Chandradhari Museum

*F.* 1956.

*Hist.* The Chandradhari Museum owes its existence to the munificence of Shri Chandradhari Singh of Madhubani Deorhi (Darbhanga) whose art objects, a collection made during a life-time, were made available for this purpose as the nucleus. The donor felt that the starting of a museum like this would help to educate his countrymen in understanding the cultural history of the land. This varied collection of manuscripts, coins, arms, paintings and other works of art was utilised in 1956 in the Mithila Museum and fine art exhibition and later arranged in a public museum at Darbhanga managed by the

**C.M. College.** Towards the end of 1956, the State Government decided to take over this Museum and in April 1957 it started functioning as a Government State Museum.

*Scope & Coll.* Apart from the Cultural Section, there are separate sections for Art, Numismatics, Geology, Textiles, Folk-art, Old Arms, Archaeology and Natural History.

*Ed. Act.* The Museum has a small library intended mainly for departmental use but available for the public also. The collection of books is augmented every year by purchase. Lectures on subjects connected with art, culture and museology are arranged periodically for the benefit of the public. A Guide Lecturer is available in the Museum to help school children, college students and post-graduates. Labels are trilingual—in English, Hindi and Maithili. The Patna University and educational institutions in the neighbourhood are in active touch with the Museum.

*Pub.* Nil.

*Working hrs.* Open on Fridays, Saturdays and Sundays. April to June—from 6-30 to 11-30 A.M. July to March—from 10-30 A.M. to 5 P.M.

*Adm.* Free.

*Gov. body.* The Museum is controlled by the Education Department of the State Government.

*Staff.* Curator—Sri K. K. Mishra, M.A., Guide, Head Clerk-cum-Accountant, Calligrapher, Clerk-cum-Typist, peon, chowkidar, daftri-cum-office peon, sweeper and mali. The punkha-pullers and farrash are on part-time basis.

*Fin.* The annual budget provision for the museum is as follows:

Recurring Expenditure—Rs. 19,342-00

Non-recurring Expenditure—Rs. 19,000-00

*Rem.* The Museum is centrally located and has on an average 26 visitors a day and about 3,781 in a year. On occasions when there are exhibitions, fairs and conferences in the district, there is a greater number of visitors. The building is unsuitable and inadequate and a large site for the new building to be erected is being acquired by the State Government. The coins and valuables are kept in iron safes watched day and night by armed guards. Exhibits for the museum are acquired by exploration, purchase, excavation and donation. The museum has not yet been recognised for claim in treasure trove finds. It is an institutional member of the Museums Association of India.

**GAYA, P.** 1,33,700:

#### Gaya Museum

*F.* 1952.

*Hist.* With the starting of the Society of Indian Culture at Gaya in April 1947 came the idea of writing the cultural history of Gaya and of having a

Museum. In 1950, the Society of Indian Culture passed a formal resolution for starting a Museum. In 1952, there was an exhibition of local arts and industries which became an impetus for collecting material for the Museum and this was formally opened on the 27th November, 1952.

*Scope & Coll.* Stone images, carved doorway, fragments, small stupas, pottery, terracottas etc., a small collection of copper and silver coins, textiles, paintings on paper and ivory, manuscripts, arms and other miscellaneous objects of art.

*Ed. Act.* The Museum has recently been started and is now attracting students and scholars.

*Pub.* Nil.

*Working hrs.* Open on all working days, Winter — 10-30 A.M. to 4-30 P.M.; Summer — 6-30 to 11-30 A.M.

*Adm.* By tickets at six naya paise each for adults; free for children.

*Gov. body.* It is managed by the Museum Committee consisting of the District Magistrate, Superintendent of Police and others.

*Staff.* Two Clerks, Museum Supervisor, Guard, peon and sweeper.

*Fin.* The annual budget for the Museum is Rs. 5,405.

*Rem.* Additions to its collections are by exploration, by donation and also by purchase, and treasure trove finds. The labels for the objects are in Hindi and English. It is an institutional member of the Museums Association of India.

**NALANDA, P.** About 1,000.

#### Nalanda Museum

*F.* 1917.

*Hist.* In accordance with the policy of the Government of India to house the antiquities excavated at a site on the spot this Museum was started in 1917. The collections are displayed in three rooms each 20' x 16' in a building of which a portion is used as a Rest House for archaeological officers visiting or working at the site. During the Buddha Jayanti Celebrations in 1956-57, two more rooms and a hall were added to the building.

*Scope & Coll.* The collections consist of antiquities discovered at Nalanda, Rajgir and other neighbouring sites such as stone sculptures, bronzes, terracotta figures, pottery, coins, seals, iron objects etc. The materials exhibited here are very interesting from the point of view of Brahmanical and Buddhist iconography as there are numerous gods and goddesses of both the pantheons. The material represents mostly Pala art, though a few represent art of the Gupta period.

*Ed. Act.* There is a small collection of 350 books and periodicals in the Museum library to which

interested visitors are allowed access. The Curator takes visitors round and explains the exhibits to school and college students and other interested visitors. He also delivers lectures on selected subjects. The labels are in Hindi and English. The aid of maps, charts and pictures is taken to illustrate some special features. Batches of students from the Patna University and other universities, colleges and schools visit the Museum for studying the objects on the spot.

*Pub.* (1) Reports about the excavations at Nalanda in the Annual Reports of the Director General of Archaeology in India, (2) A Guide to Nalanda in English by A. Ghosh, (3) A Guide to Nalanda (in Bengali) by J. K. Roy, (4) A Guide to Nalanda (in Hindi) by Hirananda Shastri, and (5) A Guide to Rajgir (in English) by A. Ghosh.

*Working hrs.* Open from 9 A.M. to 5 P.M. on all days.

*Adm.* Adults As. 2; Children and *bona fide* students Anna 1.

*Gov. body.* The Curator is in charge of the Museum under the general administrative control of the Superintendent, Museums Branch, Department of Archaeology, Government of India, New Delhi.

*Staff.* Curator—Sri S. L. Nagar, B.A., Clerk, Booking Clerk, Marksman, Storekeeper, nine Museum Attendants, two gardeners, sweeper and waterman.

*Fin.* Rs. 28,700 annually.

*Rem.* The Museum is suitably located, being only a mile from the Nalanda Railway Station on the Bihar Bükhtiarpur Light Railway. On an average there are 175 visitors a day and about 72,000 in a year, though during local fairs in honour of the Sun God twice a year in April and November, during the triennial fairs at Rajgir and during other holidays, there is a greater rush of visitors. The Museum building is inadequate for the exhibits, the rooms are small and not well-lit as the building was not originally constructed for the purpose of a Museum. The reserve collections are kept in two small rooms within the Museum building but the space is not at all adequate. There is no laboratory but the Assistant Archaeological Chemist of the Museums Branch attends to the Chemical conservation. As it is not within the scope of the Museum to display objects from other Museums, loan from other Museums are not arranged. The main source is collection in the ancient historical site and exploration in the neighbouring area.

PATNA, P. 2,83,479.

#### Patna Museum

F. 1917.

*Hist.* In 1915, the Government of Bihar and Orissa took up the question of the establishment of a Museum at Patna. The Museum was, however,

started only in 1917 with the collection housed in some rooms of the local High Court till the present museum building in Mughal-Rajput design was constructed in 1929 for housing the rapidly increasing collections and declared open by H.E. Sir Hugh Lansdown Stephenson, the then Governor of Bihar and Orissa.

*Scope & Coll.* The collections comprise Archaeology including Epigraphy and Numismatics, Ethnology, Geology, Natural History, Art, Arms and War trophies, and miscellaneous objects. These are displayed in the rooms and verandahs of the ground floor and first floor.

Implements of the stone age in the Museum are mostly from different places of Chotanagpur Division of Bihar. Copper age implements like celts, axe-heads, etc. are from different parts of Bihar.

Of the specimens of early sculpture, the Didarganj *Yakshi* is a fine example of Mauryan work with mirror-like polish and is one of the finest Indian examples of feminine beauty. The polished lion's head from Masrah and the oldest Jaina torso of Tirthankara from Lohanipur and stone discs from Murtaziganj are also other fine examples of Mauryan art. A recent acquisition of a *mithuna* couple in buff sand-stone is a fine example of the Sunga period. To the north of the Museum building is a colossal image of Vishnu showing the craft of the Gupta sculptor. There are several other examples of Gupta work from Gaya, Shahabad, Vaisali, etc., as also several examples of Pala and Sena schools. One of the earliest definitely dated examples is an image of the time of King Devapala of the 9th century A.D. Excavations conducted by the late Dr. Spooner and the late Curator of the Patna Museum at Bulandibagh and Kumrahar and diggings of the Public Health Department of the Government of Bihar for the drainage scheme have yielded several terracotta figures of great interest. The terracotta collection consists of examples from Mathura, Kausambi, Bhita, Rajgir and other places and is representative of pre-Mauryan to the Gupta period. The excavations at Vaisali (Bas. h) have yielded several interesting terracotta figures, seals and sealings.

There is moreover, a good collection of bronzes in the Patna Museum. In 1930, a treasure trove find from Kurkihar yielded a large number of bronzes of the Pala and Sena period. A peculiar feature is that the eyes of many of these figures were originally inlaid with silver or precious stones. There are several bronzes from Nalanda bearing close affinity to those from Kurkihar on loan from the Director-General of Archaeology in India. These bronzes are interesting in understanding the spread of Buddhism from India to Indonesia.

A collection of antiquities from Mohenjodaro has been loaned by the Director-General of Archaeology.

There is a rich numismatic collection in the Museum consisting of silver punch marked coins acquired from Palamau, Patna, Monghyr, etc. and

copper cast and tribal coins excavated from Patna, Basarh and Nalanda. Coins of the Sultans of Bengal and Jaunpur, Sultans of Delhi and the Moghul emperors are fully represented.

The Art Section consists of examples of Moghul, Rajput, Kangra, Basohli and Chamba paintings. A large collection of Tibetan temple-banners has been donated by the Rev. Rahula Sankrityana.

A gallery is devoted to the collection of arms and war trophies.

The ethnological and industrial objects are principally from Bihar and Orissa.

There is a gallery devoted to Natural History.

The Geological collections include meteorites and a striking exhibit is a large and well-preserved fossil tree.

*Ld. Act.* There is an adequate library attached to the Museum for departmental use with 2,458 books and periodicals. An official Guide explains to the visitors the important exhibits. Guide books and picture postcards are available for sale. Adequate trilingual labels are provided in the galleries in Hindi, Urdu and English. The aid of charts and casts is sought for illustrating special features.

*Pub.* (1) Guide to the Archaeological Section (Stone sculptures, terracottas and bronzes) Re. 1.

(2) Catalogue of Buddhist Sculptures.

(3) Select Buddhist Sculptures.

(4) Picture Postcards of 18 subjects at As. 2 each.

(5) 24 Picture Postcards in three booklets, (eight in each) of selected exhibits of bronze and stone sculptures and of Natural History specimens.

(6) Annual Report of the Patna Museum.

*Working hrs.* Open on all days except on Mondays, three days of *Holi*, two days of *Durga Puja* and Independence Day.

April to September—8 to 11 A.M. and 2 to 6 P.M.

October to March—10 A.M. to 5 P.M.

*Adm.* Free, except on Fridays when there is a fee of As. 4 per visitor.

*Gen. Incl.* The Museum is administered by the State Government on the advice of a Managing Committee consisting of eleven members including the Curator.

*Staff.* Curator—Sri Saiyad Ahsan Shere, M.A. (Lond.), LL.B. (Mig.), Chemical Assistant, Guide, Photographer, Modeller, Calligrapher, Head Clerk, Clerk-Typist, Literate Guide, dattari, Carpenter, eight chowkidars, five peons, three *lanashes*, six *malis* and three sweepers.

*Fin.* The annual budget provision is Rs. 94,380.

*Rem.* The Museum is suitably located in the capital of the State. The average number of visitors per day and in the year are 300 and 1,09,000 respectively. Visitors come in large numbers during important fairs and festivals like *Kartik Purnima*, *Makara Sankranti*, etc. The Museum building though suitable requires expansion. There is no adequate storage space for reserve collections and duplicates. The coins and other valuables are kept in the strong room. The galleries are guarded by attendants during the day and by armed police guard during night. There are arrangements for the sale of photos, casts and replicas of important exhibits in the Museum. The sources of collection are purchase, treasure trove, donation and exchange. The Museum is recognised for treasure trove finds. Exchange of duplicates with other museums is arranged on mutual basis. The Museum is an institutional member of the Museums Association of India.

VAISALI, P. 20,000.

### Vaisali Museum

F. 1945

*Hist.* The Museum arose out of a private collection of surface antiquities in the Vaisali area mostly collected by Sri Bijuli Singh of Chakramdas who has since been appointed the Caretaker. His present designation is Curator. In its present form the Museum came into existence on the 31st March, 1945 and was soon after taken over by the Vaisali Sangh. In 1948 the Vaisali Sangh sponsored the excavations at Vaisali and incurred an expenditure of Rs. 6,000 on it. As a result of these excavations which were organised with the cooperation of the Department of Archaeology there has been a substantial addition to the collection. Replicas of finds from Vaisali in the Patna Museum were also obtained and surface finds continued to be collected. In 1950 the Bihar Government sanctioned a grant of Rs. 23,000 for the construction of a building for the Museum which is nearing completion.

*Scope and Coll.*—The Museum contains antiquities from the region of Vaisali covering about 100 villages.

*Ed. Act.* The Vaisali Sangh maintains a general library of about 1,300 books which is used by the Museum also. Visitors of the neighbouring villages are given a general background of the exhibits at the Museum by the local officers of the Vaisali Sangh. Except during the period of the Vaisali festival or by special arrangement there is no provision for explaining exhibits to college and post-graduate students. Arrangement is shortly to be made for a magic lantern for the benefit of the local Social Education Centre and Schools. Though there is no regular provision for lectures, they are arranged occasionally at or near the Museum by visitors from outside. Labels are provided in English and Hindi in the Museum but are not adequate. The students

of the colleges at Muzaffarpur make occasional trips to Vaisali and to the Museum.

*Pub.* There are no separate publications of the Museum though some have been brought out on behalf of the Vaisali Sangh, the parent body of the Museum.

*Working hrs.* Open from 8 A.M. to 5 P.M.

*Adm.* Free.

*Gov. body.* The Museum was originally administered by the Vaisali Sangh, but the position is not clear now.

*Staff.* Curator—Sri Bijuli Singh, peon.

*Fin.* The Vaisali Sangh and Jurki-cum-Vaisali Educational Development Office used to provide some funds for the Museum, but there seems to be no provision now for pay etc. except Rs. 250 for collection and contingencies.

*Rem.* Though the average daily number of visitors is 50, the number varies from 1000 to 3000 during the annual Vaisali festival (birthday of Lord Mahavira in March–April) and in the year the number of visitors is 25,000. The new building constructed for the Museum is adequate for the present. The Caretaker is responsible for the watch and ward of the Museum during day and night, coins and other valuables being kept in almirahs under lock and key. Storage space for reserve collection and duplicates is not adequate. A small library of books for departmental use is being built up. The sources of collection for the Museum are exploration, purchase, excavation, donation and exchange, but it is not recognised for treasure trove finds. The Museum is an institutional member of the Museums Association of India. In the scheme for the improvement of the Museum, it is proposed to develop the Social Education Centre at which the local villagers will be given a general idea of the importance and significance of the exhibits, to bring out a periodical in Hindi explaining the exhibits, and to prepare slides and film strips for the same purpose.

## BOMBAY

AHMEDABAD, P. 7,88,333.

### (i) Municipal Museum (Cultural Centre)

F. 1957

*Hist.* The Museum was inaugurated on 11th January 1957 and the project is not yet complete as the exhibition halls of the new building of the Museum have just been got ready. The collections have been arranged and the Museum is taking shape.

*Scope & Coll.* The project of the Museum building is designed to cover the following sections, and exhibits are still in the process of collection:

- (1) Natural History Section
- (2) Ancient Monuments Section

### (3) Anthropology Section.

Besides these main sections there is an Exhibition floor, Assembly hall, Library, Workshop, Theatre and Restaurant, included in the Museum building.

*Ed. Act.* The Museum having been very recently started is yet to collect a sufficient number of exhibits and as soon as it is equipped, it would become a centre of educational and cultural activities. Equipment from UNESCO for helping the Museum activities has been promised in the form of cinema slides, tape-recordings and reproduction of paintings, of the value of approximately 5100 dollars. The Museum building is at present used for special and international exhibitions. The exhibitions on Arts, Crafts and Science attract educational and cultural institutions. Specialists and scholars are also invited to deliver lectures illustrated by slides.

*Pub.* The Museum has just been started and except for the two small pamphlets in English and Gujarati, publications still await to be produced:

- (1) Ahmedabad Culture Centre.
- (2) Sanskar Kendra, Ahmedabad, in Gujarati.

*Working hrs.* Open from 11 A.M. to 6 P.M. on all days except Sundays and Saturday afternoon. Open longer hours and on Sundays during exhibitions.

*Adm.* Free.

*Gov. body.* The Museum is controlled and administered by the Municipal Corporation through the Municipal Commissioner and Museum Advisory Committee.

*Staff.* Director—Vacant, Assistant Director—Shri R. J. Patel, Photographer-cum-Electrical Operator, Display Artist, Clerk, watchman, peons and sweepers.

*Fin.* The budget provision for the year is Rs. 50,000.

*Rem.* The Museum is centrally located at the best spot in the city overlooking the river. The building which is a fine piece of modern architecture was designed by M. Corbusier. The laboratory, library and other adjuncts to the Museum are being established. Nearly three lakhs of visitors came to the Museum between January and April 1957 including about two lakhs that visited the exhibition of 'Family of Man'. As there is no satisfactory permanent collection, the Museum is not fully equipped and will take some time to function regularly. There are three watchmen working by turns to look after the Museum which does not however contain at the moment any coins or valuables.

The aim of the Museum is fundamentally educational and the Humanities and Sciences could be drawn upon freely for the purpose. The study of environment of man, the human species and the works of man will be represented in three synoptic collections to be housed in three separate buildings grouped around the main building while the main

Museum building will be devoted to changing exhibitions. The Museum is an institutional member of the Museums Association of India.

(ii) **Museum of Seth Bholabhai Jeshingbhai Institute of Learning and Research**

*F.* Not known.

*Hist.* The Museum has not yet started as a separate department. The Institute has been collecting a number of antiquities which form the nucleus of the museum.

*Scope & Coll.* (1) Manuscripts (Sanskrit 6,150); Gujarati Hindi and Brij—2,543; Persian and Arabic—227; Palm leaves—6. (2) Copper plates—2, (3) Paintings—79. (4) Coins—3,582, (5) Miscellaneous antiquities—95, and (6) Fossils—132.

*Ed. Act.* The Institute has a library and when it moves into its own building in the near future, there would be regular activities in the Museum.

*Pub.* Nil.

*Working hrs.* Open on all working days during the office hours of the Institute.

*Adm.* Free.

*Gov. body.* The Museum is a part of the Institute which looks after it.

*Staff.* There is no separate staff for the Museum.

*Fin.* There is no separate budget provision apart from that of the Institute.

*Rem.*—Nil.

AMRELI, P. 27,826.

**Shri Girdharbhai Children's Museum**

*F.* 1955

*Hist.* Shri Prataprai G. Mehta who had collected several articles of historical importance from a place known as Gohilwad Timbo, near Amreli, exhibited them in a room adjoining the Walker Library, alias Sarvajnik Pustakalaya as an adjunct of this public library. This was in 1934. Later Shri Mehta requested Dr. Govardhan Mehta, Minister of Finance, Bombay State, to interest himself in this institution. The Amreli Municipality also agreed to render help and the District Board offered an annual grant while the Government of Bombay placed the Rang Mahal building at the disposal of the Children's Museum which was inaugurated by Shri Moraji Desai, the then Chief Minister of Bombay in 1955. This Museum which was conceived of as a Children's Museum by Shri P. G. Mehta is named Girdharbhai Children's Museum in memory of the father of the founder. The Museum has now developed into an educational centre for the children of Amreli and the neighbourhood. Thanks to the keen interest of Shri Mehta, children have great scope for aesthetic, cultural and intellectual education in this Museum.

*Scope & Coll.* The Museum consists of the following Sections: (1) Amreli Antiquity Section, (2) Art

and Archaeology Section, (3) Ethnology Section, (4) Natural History Section, (5) *Mahatmayan*, (6) Transport Section, (7) Science Section, (8) Story Section, (9) International Section, and (10) Aquarium.

*Ed. Act.* The exhibits of this Museum are explained to the children of the Balwadi, school students and other visitors. There are also simple and educative stories narrated to the children about the Museum exhibits. Films are shown and lectures are also arranged. School teachers voluntarily help in the explanation of the exhibits. The labels are in Gujarati generally and sometimes in Hindi. There is a small library with 300 books and six periodicals available for consultation in the Museum itself.

*Pub.* (1) The Museum Pamphlet, and (2) A booklet on rural children's Museum in India.

*Working hrs.* February to June—8-30 to 11-30 A.M. and 3-30 to 6-30 P.M.; July to January—9 A.M. to 12 NOON and 3 to 6 P.M.

*Adm.* Free

*Gov. body.* The Museum is administered by the Amreli Municipality and Shri Girdharbhai Sangrahalaya Samiti.

*Staff.* Curator—Shri Hira Lal P. Shah, Clerk and three peons.

*Fin.* The annual budget is Rs. 13,460.

*Rem.* The Museum is suitably located and easily accessible. The number of visitors in the year is 8,412. The building in which the Museum is located is itself a very old one and this is an example on how an old residential building can be conveniently converted into a Museum, but gallery and storage space is not quite adequate. Maps, charts, models, etc. have been freely used in the display here. There is provision for looking after the Museum day and night. Amenities as far as possible have been provided for the visitors.

AUNDH, P. 5,000.

**Sri Bhavani Museum**

*F.* 1938.

*Hist.* The late Balasaheb Pant Pratinidhi, Raja-saheb of Aundh, founded this Museum and developed it during his lifetime in about 50 years. Exhibits which were lying scattered in different rooms of the palace were brought together and arranged in a separate building constructed by the Raja-saheb of Mulpit hill in 1938 by the Hon'ble Kunwar Sir Jagadish Prasad, member of the Executive Council of the Governor General.

*Scope & Coll.* The Museum collection consists mainly of paintings belonging to Indian and European Schools both old and modern. There are more than 700 Indian paintings and several European old masters dating from the 15th to the middle of the 20th century.

The Kangra School is represented by a fine set of 96 paintings. They may be broadly classified as below:

1. (a) Jaipur School (*Raga Ragini* pictures).
- (b) Mughal School (*Raga Ragini* pictures).
- (c) Rajput School (twelve months illustrated).
- (d) Kangra School (*Ashtanayaka* and other pictures).
- (e) Himalayan School (*Saptasati* illustrated).
- (f) Garhwal School (*Kiratajuniya Mahakavya* by Bharavi illustrated in 95 pictures).
- (g) Punjab School (*Raga Ragini* and *Rukminisvayamvar* illustrated).
- (h) Bijapur School (Muslim saints and historical pictures).
- (i) Maharashtra School (historical and religious pictures).
- (j) Nepali School (*Maitreya-Buddha-Katha* and *Dasavatara-katha* illustrated with stanzas).
- (k) Modern Indian School (pauranic, historical, landscapes etc.).
- (l) Modern Bengal School (pauranic, historical etc.).
- (m) Pompei wall paintings—copies.
- (n) Ajanta wall paintings—copies.
- (o) Sittannavasal wall paintings—four copies.
- (p) Old European masters (copies and originals).
- (q) Modern European School (landscapes etc.—originals).

Besides these the collection consists of ancient sculptures, bronze images (Indian, European, Asian copies and originals), inscriptions, ancient gold coins, precious stone carvings, objects of sandalwood and ivory, art products of the State, and Persian, Arabic, Marathi and Sanskrit manuscripts.

*Ed. Act.* Shri Bhavanrao Library section is attached to the museum and is open to the public. There are 16,675 books on various subjects including nearly 2,000 manuscripts of historical and cultural importance and a special Art Section which contains valuable books on Indian and foreign Art. The Museum Assistant explains to the visitors and students the arrangement of the exhibits in the Museum. The school and college students in Bombay State visit the Museum specially during winter when such travels are arranged by the secondary schools.

*Pub.* (1) The Guide to Shri Bhavani Museum and Art Gallery, Aundh (illustrated bulletin), 1938, Aundh State Press, by Shrimant Bhavanrao Pant Pratinidhi, B.A., Raja of Aundh: pp. 77, price As. 4.

(2) *Kothe Kaya Ahe* (Marathi Guide to Shri Bhavani Museum and Library) 1935, Aundh State

Press, pp. 25 by Shrimant Bhavanrao Pant Pratinidhi, B.A., Raja of Aundh.

(3) *Hindi Chitrache Vaishishtya* (special features of Indian Art), pp. 13:83 by the late Shri Balasaheb Pant Pratinidhi, Raja of Aundh. Originals of the illustrated paintings are exhibited in the Museum.

(4) (i) Ajanta—1930, Aundh State Press, pp. 132:14.

(ii) Picture Ramayana—1916, British Indian Press, pp. X: 72:60.

(iii) Shivaji Album—three volumes.

*Working hrs.* 12 Noon to 5-30 P.M. on all days except Tuesdays.

*Adm.* Free.

*Gov. body.* The Museum is under the immediate administrative control of the Director of Archives and Historical Monuments, Government of Bombay.

*Staff.* Museum Assistant—Sri M. R. Inamdar and six servants.

*Fin.* The annual budget provision is Rs. 9,000.

*Rem.* The Museum is about ten miles from Rahimatpur railway station and has a good number of visitors, those for the year 1951-52 being 17,235. There is a large number of visitors to this Museum on the occasion of the annual *Paush* fair in January. The building is adequate for the exhibits at present but with additions further accommodation would be required. There are three armed watchmen who guard the Museum day and night and the coins and other valuables are kept in the strong room. Storage space is adequate for the present. There are marble seats for the convenience of the visitors in each of the rooms of the Museum and in the vicinity is a rest-house for the use of the visitors. The collections were mostly made by purchase during the late Rajasaheb's travels in India and abroad.

BARODA, P. 2,11,407.

**Baroda Museum and Picture Gallery, Sayaji Bag.**  
F. 1894.

*Hist.* The Baroda Museum was founded by His Highness Maharaja Sayaji Rao III Gaekwad. The Maharaja systematically collected rare objects of art and aesthetic value during his tours in many countries and gave this material for the Museum. The Museum, of which the foundation stone was laid in 1887, was completed in 1894. The Picture Gallery, construction of which was started in 1908, was complete in 1914, but was actually declared open in 1921. Additional rooms were also provided later on. In 1943, there was again a rearrangement to ensure effective display. In 1948 the State was included in Bombay State and the Museum was taken over by the Education Department of the Bombay Government. It is the largest and the most important Museum in the area of Gujarat.



Organised with the collections made available by the Maharaja in 1895 by its first Director Mr. J. F. Blake, the Museum continued to grow with its different sections devoted to Art, Archaeology and Natural History. The Geological Section of the Museum was helped by Mr. R. B. Foote who was for some time the State Archaeologist. The Art Gallery was arranged by Dr. E. Cohn-Wiener who was Art Director of Baroda State. From 1943, Dr. Goetz built up the Museum and Picture Galleries further.

*Scope & Coll.* The Museum contains sections devoted to Zoology, Geology and Economic Botany, Ethnology, Indian Art and Archaeology including those of Greater India and the Art and Civilization of China, Japan, Egypt, Iraq, Persia, Greece, Rome and medieval Europe.

On the ground floor there are four rooms styled 'European rooms' in which early Graeco-Roman art and European art from 7th to 18th century and from 18th to 20th century is displayed. There is a room devoted to miniatures, prints and coins. The art civilization of Asia is displayed in six galleries—one styled the Greater India Room to cover Burma, Ceylon, Siam, Malaya, Indo-China and Indonesia; another styled Japanese Room; a third Tibeto-Nepalese; another Egypto-Babylonian and the two others Chinese and Islamic, the last to include Persia, Iraq, Turkey, Syria, Egypt and Spain. Five galleries give a survey of Indian civilisation and art—one devoted to pre-historic and proto-historic antiquities; another covering the phase from the Mauryan to the 15th century A.D.; one of these galleries is devoted to the history of the Baroda State; another to the Industrial Arts and paintings later than 1200 A.D.; another is styled the Baroda Room and is devoted to Gujarati and Maratha art.

European paintings from the 15th to 18th centuries are arranged in two rooms, and those of the 19th century in another. Modern Indian art is displayed in two galleries. There are two other galleries styled the Brunner Gallery and Roerich Gallery.

The Natural History Section of the Museum is arranged in ten galleries—five devoted to Zoology and the rest to Geology and Palaeontology. Two galleries are devoted to Ethnology.

The Zoological Section has a representative collection illustrating the vertebrates and the invertebrates. There are galleries for birds, reptiles and amphibians and fishes.

The Geological Section includes rocks, minerals, fossils, etc.

The Economic Botany Section has examples of agricultural and medicinal plants.

The Ethnology Section illustrates Indian folk culture and the primitive tribes of India. There are also collections from Tibet, China, Japan, Africa, America and New Guinea.

Besides the pre-historic phase of palaeolithic and neolithic culture, Indian art and civilisation is illustrated from the earliest period of Mohenjodaro and Harappa up to the 15th century A.D. Apart from plaster-casts of examples of the various schools of art like Maurya, Sunga, Kushan, Gandhara and so forth, there are several originals of great interest from the State including sculptures and bronzes. A set of sculptures of about the 6th century A.D. from Idar representing *Matrikas* and a hoard of Jain bronzes from Akota form a very important addition to the Archaeological Galleries here.

Jain and Hindu miniatures from Gujarat and Rajasthani paintings of different schools like Pahari, Basohli, Kangra, Mandi, Kulu, etc., and Mughal paintings including some illustrating *Razma-nama* and a leaf from the *Hamzanama* are exhibited in the Indian art section here.

Examples of applied arts like textiles, wood carving, lacquer, ivory work and jewellery from Bengal, Orissa, South India and Deccan including examples of pre-Moghul and Moghul art and its derivatives are on display. There is a special section devoted to the art as developed in the Baroda State itself during the time of the Gaekwads.

In the Section devoted to Greater Indian Art, there are some examples from Ceylon, Siam, Cambodia, Bali and Java.

The Chinese Section has some fine paintings and sculptures, documents, bronzes and decorative work in jade, steatite, ivory, wood, lacquer, pottery and porcelain in addition to some textiles.

The Japanese Section has bronzes, wood carvings, figurines in ivory and bone, examples of porcelain work, paintings, decorative metal work, textiles and lacquer work.

There are examples similarly from Nepal, Tibet and Mongolia. There are also palm-leaf manuscripts of *Prajnaparamita* etc. with miniatures representing Buddhist deities.

The Egypto-Babylonian Gallery contains several coloured plaster-casts of famous originals as also some original specimens of interest.

Islamic civilisation in South-West Asia and Africa is represented by illustrated manuscripts and miniatures of *Shahnama* from Persia and several similar manuscripts.

*Ed. Act.* There is a good library accessible to the public which contains about 5,474 books and 4,100 periodicals. There are two women guides for two hours on Saturdays. There is a large collection of lantern slides and also of some films. Till the merger of the Baroda State there was a grant for guest lectures and there is a good lecture theatre. At present lectures are only occasional. There is a well-equipped hall for special exhibitions. Adequate labels have been provided mainly in English. The University in cooperation with the Baroda Museum has been conducting classes in Museology.

*Pub.* (1) Handbook of the collections of the Museum and Picture Gallery, Baroda, by H. Goetz, (2) Bulletin of the Baroda Museum and Picture Gallery, (3) Travelling Report, (4) The Conception of the East in Classical European Art, (5) Catalogue of the European Pictures, (6) The Art of the Marathas and its Problems, (7) Visual Education and (8) Picnic postcards of select exhibits.

*Working hrs.* Open on all days except on five important holidays like the Republic Day, Independence Day and Diwali, from 9-30 A.M. to 5 P.M.; Saturday afternoon from 3 to 5 P.M. is exclusively reserved for ladies.

*Adm.* Free, except on Thursday when visitors are charged Rs. 2 or 12nP. each.

*Gov. body.* The Museum is under the Department of Education, Government of Bombay.

*Staff.* Director—Shri V. L. Devkar, M.A., Keepers—Shri B. L. Mankad, B.A. (Hons.), LL.B., and Shri P. G. Gupta, M.Sc.; Head Clerk, three Clerks, Photographer-cum-Draftsman, Gallery Assistant, Taxi-ermist, Librarian, Cataloguer, carpenter, two naiks, two jamadars, 21 peons and eight guard.

*Fin.* The annual budget provision for the Museum is about a lakh of rupees.

*Rem.* The average number of visitors per day is 1,000 and 1,00,000 during the year but at the time of special exhibitions and on holidays like *Jannashtami*, *Dussehra*, *Anantachaturdasi* and *Id-Urs*, there is a larger number of visitors. Coins are kept in steel boxes and Godrej safe. The storage space is not adequate and the rooms are difficult of access. Laboratory facilities are not adequate but are kindly made available by the M. S. University when required. The sources of collection are exploration, purchase, treasure trove, excavations, donation and exchange. The Museum is recognised for receiving treasure trove finds. Exchanges are arranged with other Museums. The aid of maps, charts, models, casts, pictures, etc. is utilized wherever possible but on the whole funds and space are insufficient for this purpose. The Museum is a founder-member of the Museums Association of India. There are schemes first to complete the modernization of its Art, Ethnological and Zoological Sections, and in the later stage it is hoped to tackle problems like the Children's Museum, film shows, lectures, school service, popular pamphlets, etc. Museology classes are held once a week on Friday from 8 to 10 A.M. and 2-30 to 8-30 P.M.

**Museum of the Department of Archaeology, M. S. University of Baroda**

*F.* 1950.

*Hist.* The Museum came into existence with the department of Archaeology in 1950. The facilities in the Museum are extended with the help of the

University Grants Commission. A permanent wing and special exhibition wing are planned and the building is under construction.

*Scope & Coll.* The collections in this Museum mainly include archaeological objects from Gujarat and Narmada valley and also represent the results of explorations and excavations conducted by the staff and students of the Department. Some exchanges of antiquities have also brought in material from the Australian Institute of Archaeology, Melbourne. The Museum is mainly intended for teaching and comparative studies and its functions are to house the antiquities excavated by the University departments and to build up collections both Indian and foreign to aid teaching.

*Ed. Act.* The museum is specially intended to help the university students of the department and research. It is mainly a teaching museum and all facilities are offered to students. Labels are provided in English and Gujarati. Charts, diagrams and maps are freely used for graphic presentation of the material.

*Pub.* Nil.

*Working hrs.* Open on all days from 11 A.M. to 5 P.M.

*Adm.* Free.

*Gov. body.* The museum is a part of the Department of Archaeology and Ancient Indian Culture, M. S. University of Baroda.

*Staff.* The Museum is looked after by the Department with the help of a Curator who also attends to the research programme of the Department.

*Fin.* There is no special budget provision for the Museum as it is a part of the Department.

*Rem.* A new building with all modern amenities is under construction with the help of the University Grants Commission. A laboratory for preservation and for environmental Archaeology is included in the project. The sources of acquisition are excavation, exploration and exchange.

BHAVNAGAR, P. 1,37,951.

### **Barton Museum of Antiquities**

*F.* 1895.

*Hist.* The Museum was opened in 1895 and was accommodated in the building of the Barton Library. Later it was removed to the building that was originally the Laboratory of the old Samaldas College.

*Scope & Coll.* The collection comprises sculptures, stone inscriptions, copper plates, Sanskrit manuscripts, coins, bricks, pottery pieces from Valabhi, copies of Sihor wall paintings, metal images, oil paintings and other miscellaneous objects like fossils, specimens of locally manufactured handicrafts and agricultural implements.

*Ed. Act.* The materials in the Museum are explained to the visitors and the Curator occasionally visits schools and colleges to deliver lectures. College and school students evince interest in the Museum.

*Pub.* (1) Sanskrit and Prakrit Inscriptions (1896), (2) Persian Inscriptions (1889), and (3) *Prachina Lekhasangraha* (1885) in Gujarati.

*Working hrs.* Open from 8-30 A.M. to 12 Noon and 3 to 7 P.M. on all days except Fridays and Thursday afternoons.

*Adm.* Free.

*Gov. body.* Gandhi Smriti Trust.

*Staff.* Curator—Shri Indrashankar Raval, Clerk, four peons and chowkidar.

*Fin.* Rs. 28,746/-.

*Rem.* The average number of visitors per day is 40 to 50 and in the year 17,320. The Museum building is adequate for the exhibits. The coins are kept in the treasury and a chowkidar looks after the Museum. There is no additional storage space for reserve collections. The sources of collection are excavation, treasure trove and donation. The Museum is recognised for treasure trove purpose. It is an institutional member of the Museums Association of India.

BHUJ, P. 30,985.

#### Kutch Museum

*F.* 1877.

*Hist.* This Museum which was founded in 1877 owing to the great interest evinced by the rulers of Kutch in art collections and their encouragement of the exquisite workmanship of their artists and artisans was enriched by excellent specimens of arts and crafts purchased and presented by them. This resulted in 4,000 articles representative of the arts and crafts and industries of Kutch being housed in the Museum which is located in a fine red stone building prominently situated on the banks of lake Hamirsar.

*Scope & Coll.* The Museum presents the cultural achievement of Kutch in various branches by means of articles displayed with labels giving a short history, the name of the artist and the date. The exhibits consist of silver-ware, embroideries, enamel-ware all pertaining to Kutch, special arms peculiar to the region, the minerals of the State, in addition to sculptures, coins and various other articles of historical importance relating to Kutch.

*Ed. Act.* School children from the town and neighbouring areas visit the Museum and facilities are provided for the study of the exhibits. Similarly, students from the local Government School of Art are encouraged to come and prepare sketches in the

Museum. Periodical exhibitions with Museum specimens are arranged. Adequate labels are provided in two languages, English and Gujarati. The artisans of the town are encouraged to study patterns of ornaments and designs in the Museum.

*Pub.* Nil.

*Working hrs.* Open from 11 A.M. to 6 P.M. on all days except Saturday afternoons, Sundays and holidays.

*Adm.* Free.

*Gov. body.* The Museum is under the Government of Bombay.

*Staff.* Curator, Taxidermist, Field Photographer, Clerk, Clerk-Typist and three peons.

*Fin.* The annual budget is Rs. 70,930/-

*Rem.* The Museum is located in an ideal spot and is easily accessible. The average number of visitors a day is 50 and 18,000 a year. But on special occasions like *Gokulashtami*, *Sitala* Fair day and during exhibition days, there is a large number of visitors. The Museum building is suitable and adequate. There is provision for watch during night and day and the valuables are kept safely locked. There is adequate storage space, but the duplicates are not many. There is at present no library but efforts are being made to start one. The collections are by exploration, purchase, excavation, treasure trove and donation. The aid of maps and charts is taken for illustrating the exhibits.

BOMBAY, P. 28,39,270.

#### (i). Prince of Wales Museum of Western India

*F.* 1904.

*Hist.* The history of the Prince of Wales Museum of Western India may be said to begin in 1904 when a committee was appointed by the Government to go into the question of providing a Museum for Bombay. In 1905, at a public meeting held in connection with the visit of Their Royal Highness the Prince and Princess of Wales it was decided that a permanent memorial of the visit should take the form of a public museum. The present site was given by the Government for the proposed Museum and both the Government and the Bombay Municipality promised annual grants. The Royal Visit Memorial Fund (1905), the grant of three lakhs from the Government and two and a half lakhs from the Municipality constitute the fund made available for the Museum to which Sir Currimbhoy Ibrahim added three lakhs as his donation and Sir Cowasji Jehangir half a lakh. The original idea was to erect three connected blocks of building, the central one to be preserved for Art and Archaeology and the two wings for Natural History and Industries. But the funds precluded this arrangement and the central block alone was commenced. The building was designed and built by the late

Mr. G. Wittet in the Indo-Saracenic style and the cost was about nine lakhs. When completed in 1914 the building was allowed to be used as a War Hospital during the Great War. In 1921, it was handed over to the Board of Trustees to whom was entrusted its maintenance and management and after the collections were assembled and the exhibits displayed the three main sections—Art, Archaeology and Natural History, were thrown open to the public in 1921.

The Trustees then took up the erection of a new wing estimated to cost about five and a half lakhs. But owing to paucity of funds the plans were curtailed and the expansion was completed in 1935 at a cost of Rs. 2½ lakhs to house the entire collection of the Natural History Section which was now removed to the main building and installed in the ground floor of the extension and the collection of Art and Archaeology was set up on the first floor of the building. The extension was opened to the public in 1938. The Trustees of the Sir Dorabji Tata Trust now donated half a lakh for the Museum. The Bombay Natural History Society whose collection were housed in the Natural History Section of the Museum raised about Rs. 23,000/- from among their own members and to this Government added a special grant of Rs. 17,500/- for this section. The new building is only a part of a larger scheme for providing additional accommodation for the development of the Natural History Section. For want of funds the Industrial Section so essential for an industrial city like Bombay still remains to be added.

The Museum has functioned for 22 years playing its part in the educational and civic life of the city visited by many learned and distinguished persons, by students and others. Though under the stress of the conditions of war the more valuable and important exhibits have been removed out of the Museum to buildings of safety still the exhibits on display in the Museum fully occupy the space and area of sufficient interest to attract a large stream of visitors.

*Scope & Coll.* There are three sections in the Museum: (1) Art, (2) Archaeology, and (3) Natural History and according to the original scheme it was to consist of an Industrial Section also. The Trustees are now considering the question of establishing an Industrial Section.

*Art Section.* The Art Section contains valuable collection of Indian and European pictures, Chinese porcelain and jades, Japanese lacquer, Indian and Asiatic metal-ware, ivorys, printed calicos, embroideries, shawls, arms and armour and other European and Indian antiquities. The section owes its existence to the munificent gifts of the late Sir Ratan Tata and Sir Dorab Tata augmented by purchase and gifts from time to time.

The nucleus of the Section was formed in 1915 when the Trustees of the Museum with the help of the Bombay Government purchased a collection of

Indian pictures, draperies, Indian coins, armour, etc. from Purshottam Mawji for Rs. 1,42,500/-. The collection contains some of the relics of the famous ruling house of Satara and the best Mughal paintings in the Museum.

The collection bequeathed by the late Sir Ratan Tata consists of European and Indian pictures, jades, armour, Chinese porcelain, fabrics, marble statuary, Venetian glasses, metal-ware, Chinese and Japanese pictures and various other objects of art, most of which were at York House in England till they were brought to Bombay in 1922. The collection is particularly strong in Chinese jade and porcelain highly admired by connoisseurs.

In 1921 Sir Dorab Tata presented to the Museum, European paintings, marble statues, arms and weapons and later in 1933 after his death a collection of porcelain, brass and bronze-ware and Indian pictures were also bequeathed.

In 1925 Sir Akbar Hydari kindly loaned to the Art Section his fine collection of Indian pictures, illustrated manuscripts, tracings, etc. and in 1938 presented to the Museum over 30 copies of the Ajanta frescoes executed by Khan Bahadur Syed Ahmed. The loan collection of Sir Akbar Hydari was temporarily withdrawn in 1940 during the war, but after his death several selected pictures including some of the choicest specimens of Dakhani paintings and three huge paintings executed on coarse cloth or *Khaddar* which are amongst the most important and which considering their sizes are the largest paintings on cloth or paper hitherto known to Dakhani or Mughal Art were presented to the Museum by his heirs.

In 1928 the Government of Bombay transferred the collection known as "The School of Art Collection" of over 2,000 exhibits to the Art Section. The collection includes metal-ware, Indian and English pottery, silver and gold ornaments, ivory sandalwood carvings, papier mache, silk and cotton fabrics, calico prints, etc. The collection is specially strong in Bidri-ware. The monochrome picture postcards, 25 of which were published in 1927 being found inadequate to present the beauty and colour of Indian paintings were replaced by coloured ones which are very popular.

In 1940 an interesting arrangement for the display of arms and armour was introduced by means of models of warriors draped in period costumes complete in all details in the show-cases with suitable artificial lighting to show them up effectively.

*Archaeological Section.* The nucleus of the Archaeological Section consisted of two rich collections, one of ancient Indian coins from the Poona Archaeological Museum and the other of stone sculptures on loan from the Bombay Branch of the Royal Asiatic Society. In 1925 several pre-historic stone implements collected by Mr. H. W. Setton-Carr from the Madras Presidency were got on loan from the Natural History Society of Bombay. In 1934, the K. R. Gama Oriental Institute gave a loan of

antiquities from Susa and other places in Persia received by the Institute as presentation from Mr. M. Macqueen and Dr. J. M. Unvala. In 1935, the Museum received its share of pre-historic antiquities from Mohenjodaro from the Director General of Archaeology in India. Dr. G. S. Ghurye, Professor of Sociology in the University of Bombay presented a collection of pre-historic stone implements, pottery, terracotta toys and other objects excavated by him at different sites in the Khairpur State (Sind). Later in 1939 he again presented on behalf of the Thakor Saheb of Limbi a rich collection of pre-historic finds excavated at Harappa in the Punjab. Sculptures and coins in the section have also been received by purchase or presentation.

The pre-historic exhibits of this section include palaeolithic from Cuddapah in Andhra Pradesh neolithic implements from Perumbair in Madras and Amaravati in Bombay and from the Banda District of Uttar Pradesh, chalcolithic remains of the first Indian urban civilisation excavated at Mohenjodaro and Harappa and relics of the Iron Age from South India.

The principal exhibits of the historical period include sculptures, coins and inscriptions on stone and copper plates. There are examples of the Gandhara and Amaravati schools of sculpture, of the early Gupta period of classical art and terracotta figures from a *Stupa* at Mirpurkhas in Sind; sculptures of the medieval Hindu School from the Chalukyan area which include four large bas-reliefs of the Chalukyan period (A.D. 516-757) from Aihole and a few sculptural pieces representing Brahma and Mahishamardini of the Rashtrakuta period (A.D. 757-793) from the celebrated caves of Elephanta. The four sculptures of Aihole contain two Siva and Parvati groups, one of Brahma and the other of Vishnu as Seshasayi lying on the snake sesha or Ananta.

The numismatic collection contains about 20,000 ancient Indian coins in gold, silver and copper dating from the 3rd century B. C. to the end of the Mughal rule.

The stone inscriptions dating from the time of Asoka to the Muhammadan rule are arranged chronologically showing the development of the script. Of the 61 sets of copper-plate grants in the Museum, the majority belong to the Valabhi dynasty of Kathiawar peninsula that ruled from the 5th to the 8th century A. D.

Of the foreign antiquities the noteworthy ones are a mummy and a few stone sculptures from Egypt, a few palaeoliths from Somaliland in East Africa and large number of antiquities from Susa in Persia, a few palaeoliths from Somaliland in East Africa and a celt from the neolithic lake-dwellings at Switzerland.

**Natural History Section.**—The Natural History Section was established by an understanding between the Bombay Natural History Society and the

Trustees of the Museum which has made available the collections of the Society for exhibition.

The marked improvement in methods of exhibiting and labelling is largely the result of the study and adoption of methods in use in the more progressive museums in Europe and America. It has not only enabled the section to raise the standards hitherto obtainable in India but also to introduce methods to make the exhibits more attractive and enhanced the educational interest among the visitors.

In the arrangement of the collections the object has always been not to confuse the visitors by presenting a multiplicity of forms of the representatives of the various families of animals, birds, reptiles and fishes. Each family with a typical genus and species, is clearly demarcated, and the visitor obtains a clear idea of the division of animal life on the basis of which classification is made. Aiming at clarity in the lesson which the exhibits are intended to convey, the next consideration has been to present them in the most attractive manner so as to create and rouse interest. Beautiful illuminated dioramas are a feature of the galleries.

Three beautiful dioramas meet the visitor's gaze as he enters the Museum. A nesting colony of Flamingoes is the masterpiece. The birds are seen sitting upon or standing by their curious cone-shaped nests, some of the nests, contain eggs and some others young in various stages of development. The painted background in the attractive perspective gives the impression of a vast colony of birds seen in the open setting of the desert with the low outline of the hills in the distance. The second diorama shows a long-billed Indian vulture with young perched on the edge of a vertical cliff. A third group illustrates the huge accumulation of sticks, dried boughs and branches which make up the nest of the Lammergeyer. The mother bird is seen in attendance and nearly sitting on a pinnacle of a rock, is the male bird. The cavern of the nest is overhung by a mass of rock, below is the sunlit valley and beyond the noble setting of the Simla Hills.

The Mammal gallery, contains five groups illustrating bison, blackbuck, tiger, spotted-deer and barasingha in their native forests.

In the Fish gallery there is a sub-marine diorama showing some of the commoner sharks of the Indian seas.

An instructive and attractive feature is the series of models illustrating the external morphology of reptiles showing how structure is correlated with habits of life, such as movement, burrowing, an arboreal, terrestrial or aquatic existence, the capture, killing and eating of prey, the poison apparatus etc. and they provide a study for students and laymen, attractive to both. Discarding a shelves and display of exhibits by fitting them to the background of the showcases with small movable brackets affords greater freedom of arrangement and is pleasing to the eye. Except for reptiles, vertical wall-cases have been used

throughout for the collection. They provide the maximum exhibition area while occupying a minimum of floor space. Unless used for the exhibition of larger mammals these cases do not exceed 18 inches in depth. The different colours introduced into the gallery present something fresh to the eye and help to maintain interest. The mural paintings decorating the walls have a distinguished educational value as for instance the four large murals in the Fish industry in Bombay give an added interest and meaning to the exhibits below. In the reptile gallery murals depicting pterodactyles in flight, giant sea lizards and dinosaurs, call attention to past epochs when reptiles, unlike their puny descendents of our day, held mastery over the earth, the seas and the sky.

*Ed. Act.*—The library in the Museum is essential for reference and departmental use and not meant for the general public though students and scholars are allowed to refer to the books for their study and research. Research students are given every facility for carrying on their researches and allowed to study the exhibits in the galleries and in the reserve collections. School teachers are sometimes invited to attend lectures pertaining to the three collections. A special officer is attached to the Natural History Section for giving lectures on nature study. There is a collection of lantern slides but they are not loaned out. Lectures not only by the Museum staff but also by scholars from outside are arranged occasionally. There are also talks on the All India Radio arranged on cultural topics pertaining to the Museum. Special and periodical exhibitions are arranged occasionally and important exhibits are brought on loan from other museums for temporary exhibitions in this museum and *vice-versa*. There are adequate labels provided in English and Hindi.

*Pub.*—

- (1) Indian Art—Rs. 2.50.
- (2) A Handbook to the Indian Pre-historic Antiquities—Re. 1.00.
- (3) Catalogue of Coins of the Sultans of Gujarat—Rs. 5.00.
- (4) A Guide to the Brahmanical Period Antiquities (Maratha and Gujarati)—14 nP. each.
- (5) Bulletin of the Prince of Wales Museum of Western India, No. 1—Rs. 2.00.
- (6) Bulletin of the Prince of Wales Museum of Western India No. 2—Rs. 3.00.
- (7) Bulletin of the Prince of Wales Museum of Western India, No. 3—Rs. 4.00.
- (8) Bulletin of the Prince of Wales Museum of Western India, No. 4—Rs. 4.00.
- (9) Coloured Folder I—Camel-fight, Mughal School (Delhi, 1st quarter of the 17th century)—Re. 1.00.

- (10) Coloured Folder II—An incident from Jahangir's visit to Ajmer. Mughal School (Delhi) 1610 A.D.—Re. 1.00.
- (11) Coloured Folder III—The Heroine Garlanding the Hero: A leaf from the Amaru Sataka. School of Malwa. 1680 A.D.—Re. 1.00.
- (12) Coloured Folder IV—Snake-Chaumer. Rajasthani School (Bundi) 1760 A.D.—Re. 1.00.
- (13) Coloured Folder V—The God of Love Shooting his Arrow at Krishna and Radha. Rajasthani School (Mewar), 1600 A.D.—Re. 1.00.
- (14) Coloured Folder VI—Radha Pining for Krishna, Rajasthani School (Mewar), 1600 A.D.—Re. 1.00.
- (15) Coloured Picture Postcards (11 items)—14 nP. each.
- (16) Ajanta Picture Postcards (3 items)—6 nP. each.

*Working hrs.*—The Museum is open on all days except Mondays. October to February—10 A.M. to 5.30 P.M. March to June—10 A.M. to 6.30 P.M. July to September—10 A.M. to 6 P.M.

*Adm.*—Free on all days except on Tuesdays and Thursdays when an entrance fee of 14 naye paise per visitor and six naye paise per head for students in batches is charged.

*Staff.*—Director and Curator, Art Section—Dr. Moti Chandra, M.A., Ph.D. (London). Curator, Archaeological Section—Shri S. N. Chakravarti, M.A., Assistant Curator for Art and Archaeology—Shri Pramod Chandra, B.S.F.S. (George Town, U.S.A.). Numismatist—Shri P. L. Gupta, M.A. Curator, Natural History Section—Shri V. K. Chari B.A., L.T., Gallery Assistant, Assistant Curator, Natural History Section, Photographer, Carpenter and other Technical Assistants, Head Clerk, Accountant, three Typist clerks, ten chowkidars, Havildar, three naiks, five peons, 13 guards, 19 hamals, and sweepers.

*Fin.*—The Annual budget is Rs. 3,28,570.

*Rem.*—The Museum is centrally situated in the city of Bombay and is easily accessible. The average number of visitors per day is 4,000 and on Sundays and public holidays the number is greater at times reaching the neighbourhood of 8,000 to 10,000. On Tuesdays and Thursdays an entrance fee of As. 2 is charged to enable the students to study the exhibits at leisure. The Museum building is suitable having been designed and constructed for the purpose of a Museum, but the existing space is found inadequate for expansion and the development of its Sections. There is no adequate space for storage of reserve collections and duplicates. The laboratory facilities are not at all adequate. Guards have been provided for the galleries during the day and besides for every six consecutive duty hours there is a chowkidar posted inside the Museum building day and night. To

watch the Museum at night there are also chowk-dars, two at a time. The coins and other valuables are kept in a specially constructed strong room. Seats have been provided in convenient places in the galleries as also fans for the convenience of the visitors. There is a sale counter where all the Museum publications, picture postcards, folders, etc. are on sale. Though there are no regular arrangements requests for photographs, casts, replicas, etc. are as far as possible complied with. The sources of acquisition are purchase, donation, loans, treasure trove, exchange, etc. but not by excavation. The Museum is recognised for treasure trove finds and has a liberal policy of exchange of publications and duplicate exhibits with other museums and institutions. The aid of maps, charts, models, pictures, etc. is fully taken wherever required.

(ii) **Victoria and Albert Museum, Victoria Gardens.**

*F.—1855.*

*Hist.*—At the initiative of Dr. Buist, a connoisseur of antiquities the movement for a Museum in the Bombay Presidency was set afoot and this gained ground when Sir John Russel Clark was Governor in 1848. This idea further developed during the year 1851 in connection with the great exhibition held in London. In 1855 the Museum Committee was constituted consisting of five members with Dr. Impey as chairman and entrusted with the work of establishing a Museum of Economic Products; and that year Dr. Buist was appointed Honorary Curator and Secretary. The scope of the Central Museum of Natural History, Economy, Geology, Industry and Arts was fully outlined in the minutes dated 1st and 31st August and 3rd September 1855. The Museum commenced its work with Rs. 6,000 with a monthly allowance of Rs. 86 for the establishment. The collection remained for long unexhibited except for a short while at the time of the visit of Lord Canning in 1856. Dr. Fraser succeeded Dr. Buist in November 1856. In December 1856 a further grant of Rs. 2,000 was made available and in March 1857 the Museum was formally thrown open to the public. But that year when there was the Indian uprising the Brigadier issued a peremptory order for the vacation of the Mess Room of the Town Barracks where the Museum was housed, and as a result most of the exhibits were lost or destroyed in a hurried removal. The remainder which was a meagre collection was later housed in the Town Hall. In 1858 Government appointed Dr. Birdwood as the Curator of the Museum and in the same year Sir Jamsetji Jejabhoy, the Hon'ble Mr. Jagannath Sunkersett, Mr. Framji Nusserwanji kindly donated Rs. 1,000 Rs. 500 and Rs. 600 respectively; and Sir Mangaldas Nathubhoy presented a fine carved blackwood screen, which may still be seen in the Museum. That same year the Victoria Gardens and Museum Committee, of which Bhau Daji, the Hon'ble Mr. Sunkersett and others were members, wanted to erect a Museum building as a mark of respect for Queen Victoria. Public subscription amounted to Rs. 1,16,141 and

Government contributed another lakh and also granted a site which was afterwards exchanged with the Agri-Horticulture Society for the present site of the Museum. The corner stone of the Museum was laid by H.E. Sir H.B.E. Frere on the 19th November, 1862. There was no great response to the appeal of Dr. Birdwood and Bhau Daji for donations to modify the designs of the building which involved heavy expenditure owing to trade depression. However, in 1868 the Government spent an additional lakh and Rs. 13,000 and completed the building at a total cost of Rs. 3,59,838. After the death of H.R.H. Prince Consort, the Museum was renamed as Victoria and Albert Museum. In 1868 Dr. Birdwood retired and Dr. Grey was appointed in 1871. The Museum was formally thrown open to the Public by H.E. the Right Hon'ble Sevmour Fitzgerald, Governor of Bombay on 22nd May, 1872. The annual grant of Rs. 500 made by Government for the Museum was very meagre, but there was financial aid from Native States. In 1881 the first beginning of the Natural History collection was made and in 1883 a fine collection of fish specimens was obtained. Government grant increased in 1885 to Rs. 1,200 for specimens and Rs. 600 for show-cases. The Museum was transferred to the Bombay Municipality from October 1855 and flourished well under the Curators, Dr. Macdonald (1850-1903), Dr. Burns (1903-1918) and M. Fern (1918-1930) and Mr. Pai (1930-1939). The Museum was refurnished in 1903 and Natural History habitat groups installed. In the case of Industries every effort was made to show by means of models and photographs the various stages in the manufacture of finished articles from raw material.

*Scope & Coll.* It is mainly an Industrial and Agricultural Museum. It is divided into such sections as Agriculture, Ethnology, Religion and Mythology, Paintings, Arms and Weapons, Industry, Pottery, Geology, Old Bombay, etc. It has a special collection of photographs, maps, charts relating to Old Bombay.

On the ground floor to the right there are exhibited papier-mache from Kashmir, inlaid stone-ware from Agra, inlaid wood work from Ahmedabad and Mysore and pith-work from Tanjore. In the central hall the first two rows to the right contain models showing improvements in agriculture, village sanitation, sugar and rice cultivation, improved ploughs, agricultural implements, water-lifts, a scale-plan model of an Indian village with necessary social amenities and a model showing slum clearance and ideal layout. While in the first row to the left there are specimens of Indian pottery manufactured in Bombay, Serampore, Lucknow, Multan, Calcutta, Allahabad, Gwalior, Jaipur, Paton and also some foreign countries, there are in the second row specimens of Indian metal-ware tinned damascened, encrusted, bidri, enamelled-tinned ware from the Punjab; damascened and encrusted ware from Jaipur, Sanchi, Hyderabad Deccan, Lahore and bidriware from Hyderabad

Deccan, Lucknow and Murshidabad; Indian household and ceremonial utensils and lamps from Murshidabad, Lucknow, Banaras, Jaipur, Poona, Nasik, Mysore, Madras and Madura; images of Hindu deities and specimens of cottage industries such as soap-stone from Agra; cocoanut, wood and shell work from Chambur and Juhu; models of Indian birds made of paper pulp from Jaipur; fruits and vegetables from India and Japan and specimens of hornwork from Ratnagiri, Travancore and Cuttack. In the room in the north-west corner is displayed a small collection of pre-historic stone implements from India, Africa and Europe presented by Mr. Setton Carr. In the room in the north-east corner is a collection of materials, ascending the staircase are seen deathmasks of Trans-Himalayan tribes and Himalayan views, good photos of old carpets manufactured by Sir J. J. School of Art and models in plaster showing the scene of Sivaji at Agra Fort. In the upper floor on the northern side are specimens of silver ware and ornaments representing styles prevalent in Kashmir, Kutch, Jaipur, Bombay, Mysore, Madras, Calcutta and Banaras. In the old rooms on the north-east and north-west are a collection of prints and rare original sketches and relief maps of topographical interest pertaining to the State of Bombay and the island. On the western side are musical instruments of the stringed, wind and percussion types from Calcutta, Murshidabad, Lucknow, Banaras, Delhi, Lahore, Tanjore, Trivandrum, Miraj and Poona; models showing costumes in vogue 50 years ago in the different provinces of India; models of followers of different Indian religious sects; models of popular Indian games and headgears in vogue in the Bombay State; and embroidered and printed garments and calico pieces from Lucknow, Gujarat and Kutch. In the room in the south-eastern corner are displayed 18th century paintings of *Navagrahas* and *Ashtadikpalas* (planets and guardians of the quarters); a small collection of paintings of the Mughul, Rajput, Mysore, Bengal, Patna and modern Indian schools; paintings on mica of the Patna School; Hindu miniatures and Persian and Jain manuscripts; and a small collection of *Ragamala* paintings of the Jaipur school of the late 18th century. On the southern side are specimens of Indian weapons, bows, arrows, daggers and swords, a plaster model of a Rajput warrior with a coat-of-mail, war trophies and medals; On the eastern side are models of Hindu mythological deities selected from Indian epics—the *Ramayana* and *Mahabharata*; specimens of Indian industries such as inlaid bone work, carved mother-of-pearl from Gujarat and other places, lacquered work from Gujarat, Mysore and Burma, specimens of raw agates and finished products thereof together with instruments from Cambay, a small collection of ivory carvings from Mysore and Trivandrum, small perforated caskets and assorted articles from Delhi, Jaipur, Poona and Mysore and carved sandalwood work from Gujarat, Mysore and Trivandrum. On the ground floor is a small coin cabinet containing coins of Indo-Bactrians, Indo-Parthians, Indo-Scythians, Kushans,

Western Kshatrapas, Guptas, kings of Kabul, Mughals, Gujarat Sultans, East India Company, and of the post-Mughal Native States.

*Ed. Act.* The Library attached to the Museum is for the use of the Department as well as the public though no book is lent out. There are books on Archaeology, Architecture, Ethnology, Geology, History, Numismatics and Museology—1200 books and six periodicals. Research scholars take advantage of this Library. Approximately 10,000 school children visit the Museum every year in batches with their teachers and the Curator conducts them round the galleries. College students also visit the Museum with their professors for studying the Geology Section. The labels are bilingual, in English and Hindi and the descriptive notes are also in both the languages. It helps students of primary schools.

*Pub.* Victoria and Albert Museum (brochure)—anna one. This has run into nine editions and the total number of copies printed since 1946 up-to-date is 28,000.

*Working hrs.* Open on all days except Mondays and important holidays like *Mahasivaratri*, *Holi*, *Gokulashtami*, *Ganesh Chaturthi*, *Dussehra*, *Divali*, Republic Day and Independence Day, from 10-30 A.M. to 5-30 P.M. but from 8-30 A.M. to 5-30 P.M. Sundays.

*Adm.* Admission fee—three naye paise per adult on Sundays, Fridays and public holidays (except Wednesdays). Reserved for ladies, children and parties of students on Wednesdays.

*Gov. body.* Deputy Municipal Commissioner of Greater Bombay.

*Staff Curator*—Dr. S. C. Upadhyaya, M.A., L.L.B., D.L., Ph.D., Museum Assistant (Clerk), Museum Artist, Assistant Museum Artist, Naik, nine peons, four hamals and five watchmen.

*Fin.* The annual budget provision is Rs. 53,000.

*Rem.* The Museum is centrally situated in the city and has an average of 3,588 visitors a day, though on holidays there is a larger number. The Museum building which is very old is not adequate and suitable, nor is there enough storage space for reserve collections. Adequate laboratory facilities also do not exist. The acquisition of material in this Museum is mainly by purchases.

St. Xavier's College Museum: Museum of the Indian Historical Research Institute.

See under "Educational and Science Museums".

DHARAMPUR, P. 5,096.

#### Lady Wilson Museum

F. 1928.

*Hist.*—The Museum was opened in 1928 by the Maharaja of Dharampur State with the object of stimulating interest amongst the people to rival the



craftmanship of foreign countries. Foreign exhibits preponderate over local or Indian exhibits evidently as the purpose of the Museum was to demonstrate what is done in foreign countries and to help the people to learn by comparison of their own workmanship with that displayed in the Museum. Ever since the merger of the state in 1948, the Museum is administered by the Department of Industries, Bombay. There are two buildings comprising the Museum. The collections in the main building with an upper gallery and having an area of 5,850 sq. ft. consist of the following: (a) Glass work, (b) Ivory, (c) Stone and wood carvings, (d) Metal work, (e) China-ware, (f) Textiles, (g) Grass and Bamboo Works, (h) Lacquer and inlay works, (i) Coins, (j) Currency and Postage stamps, (k) Forest and Agricultural products, (l) Geological and Zoological specimens, (m) Picture Gallery, (n) Wearing apparel and ornaments, and (o) Pottery and bricks.

In the extension building with an area of 2,304 sq. ft. different kinds of musical instruments have been housed.

*Scope & Coll.* The Museum comprises the following Sections: (a) Industry and Agriculture, (b) Natural History and Zoology, (c) Geology, (d) Archaeology (Coins, bricks and pottery), (e) Ethnology, (ornaments and apparel), (f) Musical instruments, (g) Picture Gallery, (h) Forestry, and (i) Arms.

*Ed. Act.* The Curator explains the exhibits in the Museum to school children who frequently visit the museum. The regional language being Gujarati, labels in Gujarati are provided in addition to those in English for all the exhibits.

*Pub.* Nil.

*Working hrs.* Open from 9 A.M. to 12 noon and 3 to 6 P.M. on all days except Sundays.

*Adm.* Free.

*Gov. body.* The Museum is under the Bombay Government.

*Staff.* Curator—Shri D. H. Koppar, M.A., Clerk, one peon, three hamals and two watchmen.

*Finance.* The annual budget is Rs. 11,070.

*Rem.* The Museum is conveniently located, and the building is suitable and adequate for the material. There is ample storage space for reserve collections and duplicates. The average number of visitors per day is 117 and in the year 43,000. On special occasions like *Dussehra*, *Moharram* and *Diwali* there is a larger number of visitors. Two watchmen have been engaged for the watch and ward of the Museum during day and night. The coins are, however, kept in the local treasury office as there is no strong room in the Museum building. The collections in the galleries were purchased by the Maharaja of Dharampur State and donated to the Museum. There is a proposal to change the

entire pattern of the Museum and turn it into a predominantly Anthropological Museum with a Tribal Research Institute attached to it as it is situated in a Tribal area. The Museum is an institutional member of the Museums Association of India.

DHULLA, P. 22,517.

#### I.V.K. Rajwade Sanshodhan Mandal Museum

E. 1932.

*Hist.* The Museum was established along with the Rajwade Sanshodhan Mandal on 5th January, 1932. The main bulk of the collection is that of Sri Itihasacharya V. K. Rajwade to which additions have been made from time to time. The Mandal requested the grant of a site for the museum building which was provided by the Bombay Government. The building was started and the ground floor constructed at a cost of Rs. 35,000.

*Scope & Coll.* The collections here include Mughal and Rajput paintings, Coins, Copper-plates, Stone sculptures, Metal images, Old Manuscripts, Historical documents and Pre-historic objects like stone implements and pottery and a Picture Gallery of historical themes.

*Ed. Act.* There is a good reference library having about 2,000 books. A dozen reference journals are received on exchange basis by the Mandal. The Curator conducts school, college and post-graduate students when they visit the Museum. Labels for the exhibits are provided in Marathi.

*Pub.* A quarterly Journal "Sanshodhak" is published by the Rajwade Sanshodhan Mandal.

*Working hrs.* Open from 8:30 to 11 A.M. and 4:30 to 8 P.M. on all days except Tuesday morning and a few holidays.

*Adm.* Free.

*Gov. body.* The museum is administered by the Managing Committee of the Rajwade Sanshodhan Mandal.

*Staff.* Curator—Shri D. R. Bhat, peon and watchman.

*Fin.* There is no separate budget provision for the Museum.

*Rem.* The Museum is suitably located and has on an average five visitors a day and about 2,000 in a year. The collection of coins is securely kept in steel almirahs. A night watchman has been provided. The present building is a small one and the museum looks forward to shifting soon to the new buildings. Acquisitions to the Museum are by exploration and donation.

JAMNAGAR, P. 1,04,419.

### Jamnagar Museum of Antiquities

F. 1946.

*Hist.* The Museum of Antiquities at Jamnagar was created in 1916 by the former Nawanagar State. It is housed in a building called Lakhote. It is now under the Bombay Government.

*Scope & Coll.* It is mainly an archaeological Museum with the following sections: (a) Sculpture, (b) Epigraphy, (c) Numismatics, (d) Manuscripts, (e) Paintings, (f) Prehistory, (g) Natural History, (h) Crafts, and (i) Geology.

The sculptures are mainly collected from important sites in the old Nawanagar State like Ghumli, Gop, Pinders, Gandhavi, Bharna, Pachhatar and Bed, and represent Hindu and Jain pantheons, architectural and decorative pieces, memorial sculptures, etc. The epigraphical section contains stone inscriptions and copper-plates. Important ones of the former are some Jain inscriptions of the 13th century from Bed, Bharna and Amran and Persian inscriptions from Ghumli and of the later the copper plate grants of the Saindhav King of Bhutanbilika, dated in the 6th century of the Gupta era, and of Bashkaldeva surnamed Kunkumalola of Bhutanbilika dated in the year 1045. The Numismatic section consists of Kshatrapa, Gupta (Kumaragupta), Gadhiva, Muslim (Mughals and Sultans of Gujarat) and local coins as well as seals of the Kshatrapa period. The Picture Gallery contains Rajput paintings depicting episodes from Shiva Purana and Mughal paintings representing Nurjahan and other royal figures. There is a large painting representing the battle of Bhucharmori fought in 1591 by the army of Akbar and that of the Jam Saheb of Nawanagar. The entire ceiling of the gallery is covered with paintings of hunting scenes of Jam Shri Ranamalji and the Raslila of Krishna. The Manuscript section of the Museum contains books dating back to the 16th century and some of them are good specimens of calligraphy in Nagari and Persian. In the Prehistory section there are excavated potsherds, terracottas, beads, conch, bangles, polished red ware, black and red and buff ware explored from several old sites in Halar and Sorath districts, northern black painted ware from Bairat (near Jaipur, Rajasthan) and Maheswar (Madhya Bharat) and painted pottery from Maheswar collected in the Narmada Valley expedition under the leadership of Dr. H. D. Sankalia. The Natural History Section which is just being built up has a head of deer and two skulls of rhinoceros. In the Craft Section folk art is displayed. A new addition in the Museum is the Children's Section with toys, stuffed animals, etc. received from Junagadh.

*Ed. Act.* There is a small library consisting of 750 books pertaining to Sanskrit, Hindi and Gujarati literature, history, art, architecture and

archaeology. The library is only for departmental use. There is a specially arranged lecture hall provided with charts, maps and photographs of exhibits for illustrating them to the students and explanatory talks are given to the illiterate visitors. Students from the local and outside schools and colleges are taken round the Museum and explained the exhibits. Post-graduate students are also given facilities for the study of art, history and epigraphy. The Curator visits the primary and secondary schools with photos, charts, maps, etc. and explains various cultural aspects in simple non-technical language. Adequate labels are provided in the galleries in English and Gujarati.

In order that the Museum can play its role as a cultural centre by imparting aesthetic and cultural education to the masses, a cultural week was celebrated in the Museum in 1952 from 29th September to 3rd October, 1952 ending on Sharat Purnima when local scholars were invited to give lectures on different cultural subjects like iconography, ancient world geography according to *Puranas*, medicine in ancient India, ancient educational systems and importance of archaeology. Besides students several others attended the lectures. The cultural programme consists of folk songs, dances, etc. "*Mushayaro*" and short dramas were arranged at night during the week and thousands of men and women enjoyed these and celebrated the *Sharat Purnima* in right earnest having a cultural peep into the living past.

*Pub.* Nil.

*Working hrs.* Open from 9-30 A.M. to 12-30 P.M. and 2 to 6 P.M. on all days except on Sunday and Saturday afternoons.

*Adm.* Free.

*Gov. body.* The Museum is under the Bombay Government.

*Staff.* Curator—Shri J. M. Nanavati M.A., Clerk, four peons and chowkidar.

*Fin.* Annual budget provision is Rs. 9,462.

*Rem.* The Museum is suitably situated in the vicinity of the town. The average number of visitors per day is 200 and in the year 72,000. There is a larger number of visitors on *Maha Shivaratri*, *Holi*, *Shravani*, Mondays, *Janmashtami*, *Ramzan* and *Bakri Id.* The Museum building is suitable for the existing material and storage space is also available for reserve collections. Except a representative selection of coins exhibited in the coin cabinet the rest are kept in an iron safe. The source of collection is exploration and excavation. The Museum is not recognised for treasure trove finds. It is an institutional member of the Museums Association of India.

**JUNAGADH, P. 62,730.**

### **Junagadh Museum**

**F. 1901.**

**Hist.** The Museum was established in 1901 and contains a rich collection of antiquities acquired during several years. The Department of Archaeology excavated at Intwa near Junagadh in 1919 and the finds like pottery, terracotta, seals and other objects were brought for exhibition in the Museum. There is an Epigraphical Section of which the most important piece is the Asokan inscription of Junagadh.

**Scope & Coll.** Archaeology, Arts and Crafts, Natural History and Geology. The Archaeological Section contains inscriptions in Brahmi, Sanskrit and Persian (some of which are bilingual) coins, excavated finds, copper-plates, sculptures, etc. The notable sculptures of the Museum include figures of Surya, Vishnu standing and resting on the Seshanaga, Ganesa, Mahishamardini, Survatorana, etc.

**Ed. Act.** There is a small reference library which is also available for the use of the public. Students from schools and colleges visiting the Museum are explained the exhibits by the Curator. The labels are in Gujarati and Hindi. The educational institutions of Junagadh utilize the Museum by frequent visits.

**Pub.** Nil.

**Working hrs.** Open from 8-30 A.M. to 12-30 P.M. and 3 to 6 P.M. on all working days.

**Adm.** Free.

**Gov. body.** It is under the Director of Archaeology and Historical Monuments, Government of Bombay.

**Staff.** Curator, Clerk, four peons and a watchman.

**Fin.** Rs. 8,496 is the annual budget provision.

**Rem.** The average number of visitors per day is 250 to 300 and 1,00,000 in a year. The number of visitors is greater on the days of fairs and festivals. The Museum building is at present adequate and there is also storage space for reserve collections. The sources of collection are exploration, purchase, excavation and donation. It is an institutional member of the Museums Association of India.

**KOLHAPUR, P. 1,36,835.**

### **Kolhapur Museum**

**F. 1946.**

**Hist.** The Museum was formally inaugurated by the late Rao Bahadur K. N. Dikshit on 30th January 1946 with a nucleus of exhibits that included the finds from the Brahmapuri excavations conducted during the years 1914-16. The Museum was under the Director of Archaeology, Kolhapur in which

capacity Professor K. G. Kundagar and Mr. B. G. Pradhan looked after it till the merger of the State in 1949, when it came under the control of the Director of Archives, Government of Bombay. In June 1948 a number of stone sculptures previously collected from different parts of the State were arranged in the museum. Finds from an excavation conducted in 1919 at Beed, a village nine miles south-west of Kolhapur, and some old sculptures recovered from this place and taken to Kolhapur were exhibited in the Museum. Acquisitions for the Museum during the years 1950-51 and 1951-53 include sculptures, virakals, architectural pieces, ancient Hindu, Muslim, Maratha and modern coins from different Indian States and foreign countries, copper-plates, paintings, industrial products prepared in the Government Institute and other miscellaneous objects including zoological specimens.

**Scope & Coll.** The Museum contains mainly archaeological objects discovered in excavations and those collected from various parts of Kolhapur district and places like Raibagh now included in Belgaum district. The bulk of the excavated objects is from the Brahmapuri excavations. The period covered by these finds is from the 2nd century B. C. to the 13th century A. D. though some of them are of a still later date. Besides archaeological objects the Museum contains a few paintings and some miscellaneous objects and industrial articles significant from the historical and educational point of view. A recent acquisition of old arms and weapons of the Maratha and early British period from Samantwadi, Nasik and Kagal has helped the formation of an Arms Section. Similarly, an Art Section has been formed with paintings collected from Kolhapur with the co-operation of local artists. Painted life-size human models and other objects received from the ex-Samantwadi Museum form a Samantwadi Section. A number of coins, sculptures and other antiquities have been received in the Museum through the Director of Archives, Bombay, in recent years.

**Ed. Act.** The Museum is just about to start a Library of books on archaeology, numismatics, museums, etc. The Museum is very helpful to students of history as it contains a number of ancient finds and exhibits that throw light on the successive stages of civilisation in this part of the country from the beginning of the Christian era to the end of the Maratha Raj. The Museum contains also some exhibits which are instructive from the Industrial and Art point of view. The exhibits are provided generally with bilingual labels in English and Marathi. School students with their teachers and college students often visit the Museum in groups and study the exhibits. At the entrance of the Museum there is a board put up giving the history of the Museum and the nature of the material exhibited therein. Educational institutions in the neighbouring areas are also keenly interested in this Museum.

**Pub.** There are no special publications. A report on the finds from the Brahmapuri excavations has

been published by the Deccan College Post-graduate Research Institute, Poona, in 1952. A handbook to this Museum is under preparation.

*Working hrs.* 11 A.M. to 6 P.M. on all days except on Mondays and gazetted holidays and from 3 to 6 P.M. on Saturdays.

*Adm.* Free.

*Gov. body.* The Museum is under the control of the Director of Archives and Historical Monuments, Government of Bombay.

*Staff.* The Head Clerk of the Kolhapur Record Office is in charge of the Museum supervising the routine work and receives an allowance for it. He is helped by a whole time staff consisting of a Clerk, two peons and a night watchman.

*Fin.* The annual budget grant for the Museum is Rs. 6,080/-.

*Rem.* The Museum is accommodated in the Town Hall building in the centre of the city and is surrounded by a beautiful garden. The average number of visitors during the year is 29,795 and the average per day is about 100. Most of the visitors are students from different schools and colleges. School parties specially visit the Museum at the end of the first term of their academic year. On occasions like the Jotiba fair, Scout Jamboorees, local exhibitions, University sports, etc., when there is a large influx of people at Kolhapur the number of visitors to the Museum is larger. There is no special purchase fund for the Museum. Archaeological objects and other works of art are received as donations from the public and from some Government institutions. The duplicate finds of the Brahmapuri excavations and other objects are kept in a store-room while the coins and other valuables are kept in a safe. The space for reserve collections is inadequate. The source of the collections in the museum is only excavation and donation as the Government of India has not yet recognised this Museum for a share in the treasure trove finds. A beginning in the direction of exchange has already been made by the Kolhapur Museum by lending a few exhibits to the Prince of Wales Museum at Bombay. Pictures and casts are also used to some extent for illustrating special features of certain exhibits. Though originally the Museum was one of archaeology only, attempts are now being made to develop it in other directions and sections for art, arms and armoury and natural history are being built up.

**NAGPUR** P. 4,49,099.

#### **Central Museum**

*F.* 1863.

*Hist.* The Central Museum, Nagpur was established in 1863 when Sir Richard Temple was the Chief Commissioner of the Central Provinces. In the beginning it occupied only a wing of the Museum Library and a public room. The early

collections comprised sculptures, architectural pieces and inscriptions and weapons used by the aborigines and those confiscated by the State. The Museum was administered by the Government as the original Museum Fund Committee was later abolished. The scope of the Museum was enlarged by organising Natural History galleries and Indian Arts and Crafts Sections. The Economic Section comprising geological specimens, samples of forest and agricultural and industrial products, which was at first housed in the Victoria Technical Institute was transferred to the Nagpur Museum in 1913. As the collections increased the entire building was made available for the Museum.

*Scope & Coll.* The collections of the Museum are mainly provincial though specimens obtained from other States in India are also shown. The collections deal with (1) Art and Industry, (2) Archaeology, (3) Ethnology, (4) Economic Products, (5) Geology and (6) Natural History.

The Art and Industry Section contains samples of local and exotic pottery from Lucknow, Jaipur, Aligarh and the Schools of Art at Bombay and Madras, Victorian pottery, Chinese and Venetian vases, lacquered-ware from Sindh, Jaipur and Burma, brassware from Central India, Bidri-ware and inlaid stone work from Agra, hornwork from Ratnagiri, ivory-work from Visakhapatnam, silverware from Cuttack, sandalwood work from Lahore and Delhi, textile fabrics (silk and cotton from Madhya Pradesh and specimens of the famous gold-thread industry from Burhanpur). A Painting Gallery is the new extension of the Art Section where old and modern Indian paintings are displayed.

The Archaeology Section contains antiquities illustrating the various phases of the cultural history of Central India and comprises (a) Prehistoric antiquities consisting of palaeoliths, neoliths, copper, bronze and iron age implements and the Museum's share of chalcolithic antiquities from Mohenjodaro (Sind); (b) stone sculpture Brahmanical, Buddhist and Jain and Gond memorials as also some metal images; (c) Stone and copper-plate inscriptions of Chalukyas, Chedis of Tripuri, Ratnapur and Raipur, of the Vakatakas and the Rashtrakutas, and Sati Memorial stones; and (d) a fairly representative collection of coins. The coins are not exhibited in the public galleries but are available for study. Plaster casts of these including Bactrian, Kushan and Gupta coins and those of the Sultans of Delhi, the Mughal emperors and the Mahakoshal kings are displayed in the galleries. Among other miscellaneous objects are the Mughal and Bhonsla paintings, a Mughal firman, bugles of the Maratha cavalry and a Babylonian seal of about 2000 B.C.

In the Ethnology Section the Museum contains a collection of arms and armour with varieties of battleaxes, farshis, swords, daggers, knives, lances, spears, bows and arrows, pistols, guns, rifles, brass and steel breast-plates, shields, helmets, etc. There is a collection of musical instruments, agricultural

and hunting appliances, traps, snares, nets, household articles, fire-drills, ornaments, head-dress, snuff-boxes, combs and other articles used by the Gonds, Korkus and other aboriginal tribes. There are clay models depicting the life of a Brahmin and other castes and tribes as also photographs of the aboriginal tribes of the province.

In the Economic Section specimens are arranged under three heads: (a) forest products containing principal local timber and trees, samples of indigenous drugs and medicines, gums, resins, tans and dyes, edible substances, oilseeds, grasses, wax and lac, wool, silk, leather and fibres; (b) agricultural products containing varieties of cotton cereals, pulses, oilseeds, tobacco and other crops, fruits and vegetables represented by wooden models; and (c) industrial products containing manufactured articles like pottery, basketry, textile, glass, paper, soap and other products and models illustrating the manufacture of gun and lac. The Museum also maintains an Emporium of the village industries of Central India.

The Geology Section contains a systematic collection of specimens of rocks and typical minerals, samples of economic mineral substances available in the area like the ores of manganese, iron, copper and other less important metals, bauxite, coal, building stones, clays, ovids, ochres, road metals, salts and an interesting collection of fossil plants and animals both vertebrate and invertebrate.

The Natural History Section has a vertebrate collection of the Province which is fairly complete and comprises classified series of fresh water and a few marine forms of fishes, frogs and toads in their various stages of metamorphosis, crocodile, turtles, lizards and snakes—poisonous and non-poisonous, birds, their eggs and nests and representatives of carnivores, ungulates, primates, bats, rodents and insectivores amongst mammals.

The invertebrate galleries illustrate the gradual rise in the complexity of forms by means of typical representatives of the principal phyla, Coelentrata, Annelida, Helminths, Echinoderms, Arthropoda, Mollusca being included. The insect gallery exhibits the main features of the insect fauna with special reference to its economic importance. The Natural History Section has been enlarged and made more attractive by building up habitat groups of animals and birds which are now being displayed in a new set of show cases. Apart from the exhibition galleries there are large reserve collections available to advanced students for study and research.

*Ed. Act.* There is a small library attached to the Museum mainly meant for departmental use which bona fide research workers are permitted to use. It contains 2,000 books and subscribes for 12 journals. There are large reserve collections in the Museum available for reference and study for those engaged in research. The Museum undertakes identification of material presented to it and supplies photographs, prints, and casts of the material in its collection. The Museum publishes a series of bulletins and

reference books on its collections. It gives on loan material for teaching purposes or exhibition to such institutions as ask for it. A Guide Lecturer attached to the Museum explains the exhibits to parties of primary, middle and high school students that visit the Museum and also to other visitors. College students and post-graduate and research workers who visit the Museum are provided with special facilities.

*Pub.* (1) Records of the Nagpur Museum, (2) Snakes of Nagpur, (3) A hand list of Birds in the Central Provinces, (4) Food of the Birds in the Central Provinces, (5) Survey of Fish Fauna of the Ambazari Lake at Nagpur, (6) A hand list of mammals of the Central Provinces, (7) The Central Provinces Butterfly list, (8) The Amphibian Fauna of the Central Provinces, (9) A Survey of the Fish Fauna of the Central Provinces, and (10) The Fossil Fauna of the Central Provinces, Part I Mammalia.

*Bulletins* (1) Introduction to the descriptive list of exhibits in the Archaeological Section (2) Descriptive list of exhibits in the Archaeological Section, (3) A historical sketch of the Central Provinces and Bihar (4) The *Ashti* Inscription, (5) The Hoshangabad Rock Paintings, and (6) Notes on inscriptions deposited in the Central Museum, Nagpur.

*Working hrs.* Open on all days except on Mondays, *Dussehra*, *Dussehra*, *Holi*, Republic Day and Independence Day. Winter—9 A.M. to 5 P.M., Summer—8.30 A.M. to 5.30 P.M.

*Adm.* Free.

*Gov. body.* The Museum is under the control of the Director of Education Bombay State, Poona.

*Staff.* Curator—Dr. S. S. Patwardhan, D.Sc., Archaeological Assistant—Shri V. P. Rode, M.A., Anthropological Assistant—Shri P. M. Muley, M.Sc., Artist, Photographer, Taxidermist, Guide Lecturer, Head Clerk, Clerk and 20 peons.

*Fin.* The annual budget is Rs. 50,000.

*Rem.* The average number of visitors per day is 12 and about 1,000 in the year; but there are large crowds of visitors during special occasions like *Ganesha* and *Durga Puja* festivals, *Id Day*, Independence Day and local fairs. The coins and other valuables are kept in a special strong room in securely locked cases. There is adequate storage space for reserve collections and duplicates. The sources of collection of material are purchase, field collection, loan, donation, acquisition of treasure trove finds. The Museum is recognised for receiving treasure trove. The Museum exchanges its duplicates for suitable material available from other Museums. There are adequate labels in the galleries—they are either bilingual or trilingual—English, Marathi and Hindi. Special features of the exhibits are illustrated with the help of pictorial maps, charts, models, casts, pictures, paintings, etc. The Museum is an institutional member of the Museums Association of India. A scheme for the improvement was before

the former Government of Madhya Pradesh where it was proposed to reorganise the Museum on modern lines with a view to interest the average visitor in the History, Sociology, Natural History and Economic conditions of the State and to secure a place for the institution in the plan of general education. The scheme embodies provision for a spacious building for the Museum and expansion of the Geology, Economic, Anthropology and Education Sections by the appointment of well-qualified Assistant Curators, organisation of the Forest, Agricultural, Industries and Public Health divisions with the cooperation of the respective departments.

**POONA, P.** 180,982.

**(i) Bhartiya Itihasa Samshodhaka Mandala Museum**

**F.** 1910.

**Hist.** Since the foundation of the Society in 1910 its members have been touring in search of and collecting historical material part of which has been presented to the Society. This material constitutes the collections of the Museum and has been arranged in the space available. The funds of the Society being inadequate and the State Government, 'approached for funds, not having provided any grant for the proper upkeep of the Museum, it was in a disadvantageous position for improvement and progress. It is noteworthy that the institution received a bequest of \$30,000 from the late Dr. Justin E. Abbott of New Jersey, U.S.A.

Recently, in August 1955, the Governor of Bombay who visited the Society was impressed with the collection in the Museum and expressed his wish that it would be a Central Museum in Western India in Poona which was an intellectual centre with an unbroken tradition of scholars. The Government of India and the Bombay Government are anxious to render all possible help if there is an attempt to put up a Museum building. The site adjoining the present building has been acquired at a cost of Rs. 7,000 through the Government of Bombay and the building to be erected is expected to cost about nine lakhs of rupees.

**Scope & Coll.** The Museum has so far collected and conserved over 10,00,000 Marathi, Sanskrit, Persian, Hindi and Kannada documents acquired from various old historical families, over 18,000 Sanskrit, Marathi, Persian and Hindi manuscripts on palm-leaf and paper, about 5,000 coins, over 1,100 paintings of historical and cultural importance, about 40 copper-plates and stone inscriptions and nearly 700 miscellaneous objects like sculptures, arms, maps, playing cards, dresses and old antiquities and remains excavated at Karad (North Satara) and collected at Nasik.

Among the documents are original letters of Maratha rulers, Peshwas, Mughal emperors, Adilshahi, Nizamshahi and Qutbshahi Sultans bearing their seals, etc.; among the manuscripts is a unique Persian Mss. containing 12 early Deccani paintings, some rare varieties are among the coins, some

fine miniatures among portrait paintings depicting Akbar, Kabiir, Maratha rulers, etc., a noteworthy figure of Dhanvantari among sculptures, maps of ports and tracts of Maharashtra, and a *matsya yantia* or mariner's compass of Indian make. It is noteworthy that all these were received as presentations from donors. The paintings include Peshwari paintings on glass, interesting *Raga* and *Tala* paintings; and the textiles, the court dress of Nana Farnavis.

**Ed. Act.** There is a library attached to the institution which is also used by the Museum. It contains about 10,000 books. Students and school teachers are taken round the galleries and given all possible help and guidance for studying the material. There is provision for lectures by outside scholars also. Photographs, casts and replicas are sold. There are occasional exhibitions on a small scale. The labels are in Marathi and English but are not adequate.

**Pub.** 1. A Guide to the Mandala Museum in Marathi (out of date).

2. An Album of a variety of exhibits from the Museum.

3. Makers of Maratha History (Reproduction of ten historical portraits).

4. A Catalogue of coins from the B.I.S. Mandala, Collection.

*Publications in preparation*

5. A Catalogue of old Indian Paintings from the B.I.S. Mandala.

6. A Catalogue of Coins from B.I.S. Mandala.

7. An Album of select Paintings from the B.I.S. Mandala.

**Working hrs.** Open on all days except Fridays and other holidays from 8 to 10 A.M. and 4 to 8 P.M.

**Adm.** Free.

**Gov. body.** This is maintained by the Managing Council and the General Body of the Mandala, a Historical Research Society conducting research in Indian History in general and Maratha History in particular.

**Staff.** There is no special staff for the Museum. Professor G. H. Khare, Secretary of the Society is also the Curator of the Museum and looks after it with the help of the general staff of the Society.

**Fin.** There is no separate provision for the Museum.

**Rem.** The Society, because of its lack of funds, is unable to provide even a watchman and is therefore generally closed except when parties of students and visitors come to visit it when it is opened and they are shown round. There is practically no staff. The present building is quite unsuitable and inadequate. There is no arrangement for the safety of the coins nor is there additional storage space for reserve collections and duplicates. There is no

laboratory. All the material is collected by exploration, excavation and donation, and rarely by purchase. The Museum is not recognised for treasure trove finds.

(ii) **Museum of the Deccan College Post-Graduate Research Institute**

*E.* 1925.

*Hist.* The Historical Museum is concerned mainly with Maratha History and was opened in 1925 at Satara by Rai Bahadur D. B. Parasnis. It was purchased by the Government of Bombay and was transferred to the Deccan College Post-graduate Research Institute in 1939.

*Scope & Coll.* The Museum has now two sections, one devoted to Modern History (Maratha period) and the other to Pre-historic Archaeology. The Historical collections comprise Marathi Rumals (bundles) containing loose MSS papers (1772-1800) procured in the main from the Daftar of Nana Farnavis, original letters and despatches of military officers and statesmen who actually made Maratha history and others written by the Peshwas, Vakils and Correspondents attached to different courts (about 10,000 letters), Marathi MSS (*Bakhars* etc.) Marathi autograph (letters of Peshwas and statesmen), English MSS (the majority consisting of letters written to and by Lord Macartney, Governor of Madras (1781-85), English autograph letters (of prominent persons connected with the British History of India) Persian MSS, Persian *Farmans*, letters etc. (among which are those of Emperor Aurangzeb and the kings of Bijapur), miscellaneous letters in Sanskrit etc., a few miscellaneous antiquities, about 1,100 coins (most of them of the Mughal period), old maps and plans (among which is a map of India by a French Geographer Sanson d'Abbeville dated 1654, showing the Empire of the Grand Mughal and a plan of the City of 20 sheets of 1734), paintings of battles and specimens of photographs of Indian cities and monuments and rare editions of printed English and Marathi books (the earliest book being of 1588). There is a library of about 2,600 books of history, biography, early travels and archaeology.

Recently in 1958 the Museum acquired a good collection of art objects and armoury from the Rajah of Jamkhandi consisting of swords, daggers, spears, shields, sculptures, chinaware, sandalwood and ivory carvings, lamps, metalware and coins.

The Archaeological Museum was built up with the objects excavated by the Institute in Gujarat, the Deccan, Karnatak, Andhra and Madhya Pradesh since 1941. It contains tools of the various stone ages, as well as skeletons and fossils of these periods. The Stone Age Room has also comparative material obtained by exchange from Africa, Australia, America, Europe and Palestine. The Chalcolithic Room has a model section showing the evolution of culture from the stone age up to the 15th century in Maharashtra. Exhibited in show cases is pottery from Chalcolithic site in Maharashtra, Gujarat, Madhya Pradesh, Mohenjodaro, Iraq, Iran and Turkey.

*Ed. Act.* The Museum is located in an Educational Institution. The fine library with about 40,000 volumes is meant specially for research purposes. Facilities are offered to the visitors as the Curators and the teaching staff of the History Department render all possible help. The photographic department is also attached to the Institute. A small laboratory is also being organised. Lectures are arranged by Museum officers and other scholars and specialists from outside. There is a small collection of lantern slides which are used by members of the teaching staff for giving extension lectures. Special and periodical exhibitions are also arranged sometimes. The University of Poona and other universities and learned bodies evince interest in the Museum. Whenever there are new finds, schools and colleges and the public are specially invited to visit the Museum.

*Pub.* Historical Museum:

- (1) A list of Persian and Arabic Manuscripts—A. H. Shaikh, Bulletin of the D.C.P.R.I. Vol. IV, No. 3,
- (2) Nagpur Affairs—Vol. I. T. S. Shejwalkar.

*Working hrs.* Open on all days except Sundays and public holidays from 11 A.M. to 5 P.M. and from 11 A.M. to 2 P.M. on Saturdays.

*Adm.* Free.

*Gov. body.* The Museum is a part of Deccan College Post-graduate and Research Institute which is managed by a Council consisting of 12 members nominated by Government.

*Staff.* Curators: Archaeological Museum—Shri Z. D. Ansari, M.A., Historical Museum—Shri P. L. Saswadkar M.A., and two peons.

*Fin.* The annual budget provision is Rs. 1,750 to Rs. 2,000 inclusive of field work. This probably does not include the pay of the Curators and peons, the provision for which should be in addition to the amount given under annual budget. Rs. 10,000 per annum is spent on the library which includes Rs. 2,000 for periodicals.

*Rem.* Though the present museum building is suitable and adequate for the exhibits, additional space is required for further extension. There is enough storage space for reserve collections and duplicates. There is a separate photographic department in the Institute. The library attached to the Museum is adequate. Though there is no special watchman for the Museum the watch and ward for the Institute throughout the day and night takes care of the Museum as well. A special strong room for the exhibition of coins is necessary and they are not now exhibited. Collections to the Museum are by exploration, purchase, treasure trove, excavation and donation. The Museum is recognised for receiving treasure trove finds. Labels are provided only in English at present. The average number of visitors a day is 50 and about 20,000 in the year.

**PRABHAS PATAN, P. 43,044.**

**Prabhas Patan Museum**

*F.* 1951.

*Hist.* The Prabhas Patan Museum was opened on 17th March 1951. It contains antiquities like sculptures, inscriptions, etc. from the neighbouring area. It has a good collection of pottery excavated and collected from the sites of old Somnath and Shavnolimbo and Nagarupur-nolimbo where it is believed the ancient city of Prabhas Patan stood centuries ago. There are also some stone inscriptions.

*Scope & Coll.* The Museum contains inscriptions in Sanskrit and Persian, a collection of coins and sculptures.

*Ed. Act.* The Museum is a recent creation which is visited often by students from schools and colleges. A small library has recently been added.

*Pub.* Nil.

*Working hrs.* Open from 8 A.M. to 12 NOON and 3 to 6 P.M. except on Saturday afternoons, Sundays and gazetted holidays.

*Adm.* Free.

*Gov. body.* It is under the Bombay Government.

*Staff.* Supervisor, peon and chowkidar.

*Fin.* Rs. 3,620 annually.

*Rem.* The average number of visitors a day is 30 and about 12,500 in a year. The Museum building is adequate with enough storage space. The chowkidar looks to the watch of the building. The sources of acquisition are excavation, donation and exploration. The labels are in English, Gujarati and Hindi.

**RAJKOT, P. 1,32,069.**

**Watson Museum, Rajkot**

*F.* 1888.

*Hist.* The Museum was established in 1888 and received a rich collection of antiquities offered by several States in Kathiawar. It was named after Colonel John Watson, a great antiquarian, greatly interested in the history of Kathiawar where he was the Political Agent from 1886 to 1889. In 1947 the Union of Saurashtra created a Department of Archaeology which took over the charge of the Museum. The Watson Museum is now under the Government of Bombay.

*Scope & Coll.* In the revised arrangement the Museum has been divided into sections of Geology, Archaeology, Art, Crafts and Natural History and the exhibits are accordingly displayed. There are small sections pertaining to agriculture, anatomy, arts and industry, botany, geography and miscellaneous foreign curiosities.

In the Archaeological Section there are galleries for sculptures, mostly from Saurashtra of 300 B.C.

to 1300 A.D. Architectural pieces from Ghumali of the 13th Century A.D., Gupta terracottas, inscriptions mostly of Kshatrapas and medieval; coins forming a representative series from the punch-marked variety up to modern ones and some manuscripts.

*Ed. Act.* There is a small library mainly for departmental use but intended also for other scholars. There are facilities offered for post-graduate study and lectures are delivered. School children are taken round and explained the exhibits in the Museum. The schools, colleges and scholars take a general interest in the Museum.

*Pub.* Nil.

*Working hrs.* Open on all days except Fridays from 8 A.M. to 12 NOON and 3 to 6 P.M.

*Adm.* Entrance fee three naye paise.

*Gov. body.* The Museum is under the Director of Archives and Historical Monuments, Bombay State.

*Staff.* Curator—Shri K. Rajkumar, M.A., LL.B., Clerk, four peons and a watchman.

*Fin.* Rs. 8,630 annually.

*Rem.* The Museum is suitably located in the heart of the city. The average number of visitors per day is 75, in the year 12,000. There is a larger number of visitors on festival days like *Mahashivratri*. The building is inadequate even for the present collection and requires to be enlarged. There is no storage space for reserve collections. The coins are kept in a cabinet under lock and key and one of the peons works as a *Pagi* (watchman). The sources of collection are exploration, treasure trove, donation and excavation. The Museum is recognised for treasure trove purposes. The labels are bilingual—English and Gujarati. The Museum is an institutional member of the Museums' Association of India.

**SABARMATI (AHMEDABAD), P. 7,88,333.**

**Gandhi Smarak Sangrahalaya (Gandhi Memorial Museum)**

*F.* 1949.

*Hist.* The Gandhi Smarak Nidhi decided in 1949 to set up four museums at different centres in India to commemorate the sacred memory of Mahatma Gandhi and accordingly the Gandhi Smarak Sangrahalaya was started at New Delhi. Sevagram, Sabarmati and Madurai. The museum at Sabarmati has the same object as the rest, which is to collect and preserve records and relics pertaining to Gandhiji, including books by and on him, letters, paintings, photos, etc. For eight years this museum has been collecting Gandhian literature in all the major Indian and foreign languages, letters written by Gandhiji to those in India and abroad and their photostat copies.



*Scope & Coll.* The collections here pertain to the personal relics of Gandhiji, portraits and Gandhian literature. The exhibits include Gandhiji's *charkha*, a shirt sewn by Gandhiji, a desk table used by him, and other similar personal objects. The collection is being enriched by further additions. A small picture gallery has been arranged in the building Hrudya Kunj where Gandhiji lived for 12 years illustrating his life vividly by photo enlargements.

*Ed. Act.* The Museum is for educating the country in all aspects of Gandhiji's life and ideals. There is a reference library in the museum containing books written by and about Gandhiji and other relevant literature useful for research on Gandhian thought, ideology and technique. The books are in various Indian and foreign languages. The library of the late Shri Mahadev Desai is also here. The number of books and periodicals is 5,500. The reading room attached to the library has files of weekly papers founded by Gandhiji. Photostat copies of Gandhiji's letters, notes and petitions are available for consultation.

*Pub.* (1) History of Gandhiji's struggle in South Africa in 6 volumes.

(2) Gandhiji's *Tapobhumi*—album of pictures of the Ashram.

(3) Guide-book in Hindi.

*Working hrs.* Open on all days from 8 A.M. to 7 P.M.

*Adm.* Free.

*Gov. body.* The Gandhi Smarak Nidhi.

*Staff.* Director—Shri Chandulal B. Dala, Manager, Clerk and two peons.

*Fin.* The annual budget is Rs. 22,000 and it is provided by the Sabarmati Ashram Preservation and Memorial Trust Fund.

*Rem.* The Museum with its reference library containing valuable literature pertaining to Gandhiji's life and ideals is very popular and attracts a large number of visitors and on an average there are 100 a day. On the day of Gandhiji's death anniversary and on holidays, there is a greater number of visitors.

SEVAGRAM, P. 39,827.

### Gandhi Smarak Sangrahalaya (Gandhi Memorial Museum)

*F.* 1949.

*Hist.* The Gandhi Smarak Nidhi decided in 1949 to set up four museums at different centres in India to commemorate the sacred memory of Mahatma Gandhi and accordingly the Gandhi Smarak Sangrahalaya was started at New Delhi, Sevagram, Sabarmati and Madurai. The museum at Sevagram has the same object as the rest, which is to collect and preserve records and relics pertaining to

Gandhiji, including books by and on him, letters, paintings, photos, etc. For eight years this museum has been collecting Gandhian literature in all the major Indian and foreign languages, letters written by Gandhiji to those in India and abroad and their photostat copies.

*Scope & Coll.* The collections here pertain to the personal relics of Gandhiji, portraits and Gandhian literature. The exhibits include Gandhiji's *charkha* and other personal objects. The collection is being enriched by further additions.

*Ed. Act.* The Museum is for educating the country in all aspects of Gandhiji's life and ideals. There is a reference library in the museum containing books written by and about Gandhiji, and other relevant literature useful for research on Gandhian thought, ideology and technique. The books are in various Indian and foreign languages. The reading room attached to the library has files of weekly papers founded by Gandhiji. Photostat copies of Gandhiji's letters, notes and petitions are available for consultation.

*Pub.* Nil.

*Working hrs.* Open on all days from 10 A.M. to 5 P.M.

*Adm.* Free.

*Gov. body.* The Gandhi Smarak Nidhi.

*Staff.* Shri Chimanlal Shah, who is in charge of the Ashram, is looking after the Museum also.

*Fin.* The Gandhi Smarak Nidhi finances the Museum as part of its activities.

*Rem.* The Museum though proposed along with the rest in 1949 itself and in spite of collections being brought together for the purpose, has not yet been formed as such separately, and that accounts for its own staff including its Director not yet having been appointed. For the time being it is looked after by the Officer-in-Charge of the Ashram.

SURAT, P. 2,23,182.

### Sardar Vallabhai Patel Museum

*F.* 1890.

*Hist.* This museum formerly known as Winchester Museum was started in 1890, by the then Collector of Surat, in the Victoria Gardens now known as Gandhi Bagh. It was intended for developing the inventive faculty of children by helping the teaching of different subjects through a collection of models, maps, display of arts and crafts, etc. It was named after Mr. Winchester, the then Assistant Collector who greatly improved the city of Surat. In December 1952, the Surat Borough Municipality celebrated its centenary and an exhibition then arranged gave new enthusiasm to develop the Winchester Museum.

The museum was built up and suitable additions were made including old paintings, sculptures, architectural pieces, geological specimens, manuscripts, musical instruments, arms, a collection of dolls etc. In 1956 an adequate building for housing the material was completed at a cost of Rs. 1,00,000. The collection in the museum has in the last few years increased considerably. The museum is now a centre of arts and crafts, and the culture of the area.

*Scope & Coll.* Paintings of Rajput, Mughal, Kangra and Gujarati schools, *Raga-Raginis*, painted *Kalpasutra* manuscripts, Paintings on wood and glass; terracottas, stone sculptures; metal images; toys, dolls; old furniture; textiles representing various types like *Kinkhab*, *Tanchhoi*, *Masru*, *Aimroo*, *Elaicha*, *Khvodak*, *Gaji*, *Bandhini*, *Patola*, *Bangalu*, *Ghatdi*, *Chhayal*, *Dacca Malmal*, printed and dyed cloth depicting Jari industry, embroidery work from Saurashtra, Kutch, Punjab and Sindh, handprinted and old painted and woven *Pichhava* depicting scenes from Indian mythology, etc.; wood carvings including a beautiful carved part of an old house; metal and enamel work, ivory and sandalwood carving, lacquer work, etc.; dresses of Gujarat including old turbans, *Jama*, *Pichhodi*, *Khes*, and *Upavastra*, *Kamarkha*, *Sari*, *Kabja*, *Kanchli*, etc.; old manuscripts on paper and palm leaf; copper-plate grants; arms and weapons like shield, sword, bow and arrow, etc.; musical instruments; and a small zoological collection of stuffed birds and animals.

*Ed. Act.* The museum has a small library for departmental use. The Curator explains the material in the museum on request. The labels are in Gujarati, Hindi and English. Thousands of children from the schools visit the Museum.

*Pub.* A booklet with photographs of objects in the museum, 25 nP.

*Working hrs.* Open on all days except on Wednesdays and certain other Government holidays from 9 to 11 A.M. and 3 to 6.30 P.M.

*Adm.* Free.

*Gov. body.* The Museum is administered by the Municipality through an Advisory Committee.

*Staff.* Honorary Curator—Shri R. C. Surkatna, Clerk, peons, gardener and night watchman.

*Fin.* The annual budget provision is Rs. 20,000.

*Rem.* The museum is a popular one, well situated and accessible. The space in the present museum building is inadequate. Valuable objects like rare coins, ornaments and jewellery are kept under safe custody. There are no laboratory facilities. The sources of collection are exploration, donation and loan. The museum is an institutional member of the Museums Association of India. The name of this museum which was formerly Winchester Museum has recently been changed into "Sardar Vallabhai Patel Museum", Surat.

VALLABH VIDYANAGAR, P. 25,767.

### Museum of Art and Archaeology

F. 1949.

*Hist.* The Archaeological Museum of the Institute of Archaeology at Vallabh Vidyanagar was formed of the material gathered during the field work in Gujarat from different regions. The keen interest of Shri Bhailalbhai D. Patel, Shri Bhikhabhai K. Patel, Shri A. V. Pandya and others accounts for objects collected from central Gujarat. The generosity of Dr. N. A. Thoothi, a Parsi scholar has secured a valuable collection of bronzes and other antiquities donated along with his library to the museum.

*Scope & Coll.* The museum has a collection of sculptures, coins, bronzes, estampages of inscriptions, prehistoric antiquities, wood-carvings etc.

Of the sculptures, a head from Sojitra can be dated early in the Christian era and is important as being the oldest antiquity of its class from Gujarat. There are several other sculptures from Gambhira, Borsad, Kaira etc., belonging to the medieval period. The Thoothi collection of bronzes numbering nearly 2,500 is an important one. There are coins representing various types like punch-marked, tribal, Satavahana, Gupta, Indo-Sassanian and later Muslim issues from Gujarat. Estampages of lithic inscriptions as from Raipur, Tarapur, copper-plate grants like the Kutch-Bhadreshwar plates of Bhimdeva, I, Kalachhala plates of king Isvara, etc., form the epigraphical section here.

Antiquities like palaeoliths from Narmada valley in Gujarat, microliths, painted pottery etc., from the sites Mahishmati (Maheshwar), Nagda (M.B.) Chikalda, Prakasha, Katangi and from the prehistoric mounds lining the banks of the Narmada between Mandaleshwar and Omkareshwar represent the prehistoric collection. A few palaeoliths from the Orsang and Karjan valleys and a fossil recovered from the Narmada gravels at Hoshangabad are also included in this collection.

There are large maps to show the topographical and other features of Western India and descriptive charts visually represent the development of architecture, sculpture, painting and palaeography of Gujarat during the ages. A comparative study of prehistoric pottery and art motifs is also presented in charts.

*Ed. Act.* The library of the Institute is housed in the museum and a reading room is also provided therein. The local university i.e. the Sardar Vallabhai Vidyapeeth takes active interest in this museum. The museum provides facilities for explaining the material in it to the school children. College and post-graduate students utilize the museum facilities for studying the collections of maps, charts, photos, etc., displayed in the museum. There are several charts illustrating aspects of Indian culture like the history of painting, comparative ceramic patterns of India and neighbouring countries, old Indian

alphabets and so forth. The labels are bilingual in English and Gujarati.

*Pub.* Nil.

*Working hrs.* Open on all days except on Sundays and gazetted holidays from 9 A.M. to 12 NOON and from 2-30 to 5-30 P.M.

*Adm.* Free.

*Gov. body.* The Museum is under the institute of Archaeology and is a department of Charutar Vidyamandal, Vallabh Vidyanagar.

*Staff.* There is no separate staff and the Director of the Institute of Archaeology is also the Keeper of the Museum.

*Fin.* The annual budget provision is Rs. 10,000.

*Rem.* The Museum is situated in a well populated area to serve a great educational need. There are nearly 500 visitors a day. Without a building of its own, the museum is forced to shift constantly with the increase of its collections, and at present is housed in a hall of the B. J. College of Commerce, Vallabh Vidyanagar. The collections are increasing and the Museum badly requires a building of its own. The laboratories of the local science and engineering colleges help the museum for the chemical treatment of antiquities. The storage space is inadequate. The source of acquisition is exploration and donation. The Museum is an institutional member of the Museums Association of India.

## DELHI

DELHI, P. 9,11,790.

### (i). Archaeological Museum, Red Fort

*F.* 1909.

*Hist.* A Municipal Museum was started in Delhi in 1868 but becoming later a neglected collection of heterogeneous objects was closed. Some of the exhibits were transferred to the present Museum which was founded in 1909 and housed in the Naubat Khana, Delhi Fort. In 1911, the Museum was transferred to its present location in the Mumtaz Mahal.

*Scope & Coll.* The Museum is entirely devoted to historical collections of the Mughal period which cover different subjects like sculptures, inscriptions of the Sultans and Mughal period, arms, old documents such as farmans and sanads and maps, relics of the rising of 1857, carpets, manuscripts, specimens of calligraphy etc. The Museum consists of a verandah and two halls which measure 82' x 31' and 43' x 21'. In the outer hall are exhibited the furniture and miscellaneous objects, old arms, seals, seal-stone and signets; engravings, drawings and photos, maps, relics of the rising of 1857; carpets manuscripts, printed books, Mughal dresses, etc. In the inner hall are displayed Mughal pictures, specimens of calligraphy, farmans and sanads and other documents and maps of historical interest. In the verandah, carvings and inscriptions are exhibited. Recently after the exhibition of 1857 in the National Museum, the life size models of emperor Bahadur Shah and the empress Zeenat Mahal, draped and decorated

with their own clothes and ornaments, were received to be displayed in this Museum.

*Ed. Act.* There is a small collection of about 748 books and periodicals for departmental use to which interested visitors have access for consultation. The Curator takes round and explains the exhibits to school and college students and other interested visitors. He also delivers lectures on selected subjects. There are adequate labels in Hindi, Urdu and English. The aid of charts, maps, etc. is being provided gradually in the Museum. The universities and other institutions take great interest in the Museum.

*Pub.* (1) Museum Catalogue, 1926, (2) The Coinage and Metrology of the Sultans of Delhi by H. Nelson Wright, and (3) Annual Reports of the Museum are included in the Annual Reports of the Director-General of Archaeology in India.

*Working hrs.* The Museum is open on all days of the year. Summer—8 to 11 A.M. and 4 to 7 P.M.; Winter—10 A.M. to 1 P.M. and 3 to 6 P.M.

*Adm.* There is no specific entry fee for the Museum, but for the Archaeological area in the Red Fort the charge is 12 nP. for adults, 6 nP. for children and bonafide students.

*Gov. body.* The Curator is in charge of the Museum under the general administrative control of the Superintendent, Museums Branch, Department of Archaeology, Government of India.

*Staff.* Curator—Shri Narindar Nath M.A., Clerk, five attendants, two night guards and a sweeper.

*Fin.* Rs. 24,000.

*Rem.* The Museum is suitably located in the Red Fort and is easily accessible. There are about 1,200 visitors a day and 4,50,000 a year. The number is greater on holidays, 15th August, *Basant Panchami*, Christmas Day etc. There are four chowkidars for guarding the Museum day and night. The coins are kept in strong steel safes in the Coin Room along with other valuable objects. There is adequate storage space, for reserve collections. Laboratory facilities are not available in the Museum itself but the Assistant Archaeological Chemist of the Museums Branch attends to the treatment of the antiquities. Objects are sent to and received from other Museums on loan. The main source of acquisition is purchase.

### (ii) Indian War Memorial Museum

*F.* 1919.

*Hist.* The Museum was established in 1919 and is housed in the upper storey of Naubat Khana within the Archaeological area, Red Fort, Delhi.

*Scope & Coll.* The Museum is intended for housing war trophies, and there is a collection of arms and ammunition, photographs, etc. as were used in the first World War 1914-18. The war trophies are

from different fronts, specially from Mesopotamia, East Africa and the North-West Frontier. There are also war pictures, photographs, publications, stamps, coins and currency notes, ammunition, regimental badges, etc.

*Ed. Act.* There are labels provided for each one of the trophies exhibited and the Curator sometimes shows visitors round the Museum. Members from several educational institutions visit the Museum from India and abroad.

*Pub.* Nil.

*Working hrs.* The Museum is open on all days. Summer—8 to 11 A.M. and 4 to 7 P.M.; Winter—10 A.M. to 1 P.M. and 3 to 6 P.M.

*Adm.* The Indian War Memorial Museum is situated within the Archaeological area, Red Fort, Delhi and the fee for admission to this area is 12 nP. per adult and 6 nP. per child, but no extra fee is charged for the Museum.

*Gov. body.* The Museum is under the control of the Chief Commissioner, Delhi, who is the President of this Museum and the budget is granted through him by the Ministry of Scientific Research and Cultural Affairs.

*Staff.* Curator Shri Asghar Ali Khan, Clerk, peon, six attendants, sweeper, and night chowkidar.

*Fin.* The annual budget provision is Rs. 14,000 allotted by the Ministry of Scientific Research and Cultural Affairs, Government of India, through the Chief Commissioner, Delhi.

*Rem.* The Museum is suitably located and the average number of visitors per day is 2,000 and in the year about 7,30,000 with a large number of visitors on special occasions like Flag Hoisting Day, Ganga Asnan, Baisakhi and Dussehra. The Museum building is suitable and adequate for the exhibits here. The collections in the Museum are presented by the Ministry of Defence.

NEW DELHI, P. 2,76,314.

#### (i) Gandhi Smarak Sangrahalaya (Gandhi Memorial Museum)

F. 1949.

*Hist.* The Gandhi Smarak Nidhi decided in 1949 to set up four museums at different centres in India to commemorate the sacred memory of Mahatma Gandhi and accordingly the Gandhi Smarak Sangrahalaya was started at New Delhi, Sevagram, Sabarmati and Mudurai. The museum at New Delhi is the central one. The object of the Museum is to collect and preserve records and relics pertaining to Gandhiji including books by and on him, letters, paintings, photos, etc. This Museum was originally started at Bombay in 1949 and later in 1951 moved to New Delhi at No. 2, Man Singh Road. It has now to be shifted and housed in its own building which is ready at Rajghat. For eight years this museum has been collecting Gandhian

literature in all the major Indian and foreign languages, letters written by Gandhiji to thousands of persons in India and abroad and photostat copies have been prepared. Similarly, several photos, paintings, plaster studies of Gandhiji have been got together. Gramophone records of Gandhiji's prayer speeches have also been obtained from the Government of India. The Museum has arranged for the display of the material.

*Scope & Coll.* The collections here pertain to the personal relics of Gandhiji, portraits and Gandhian literature. There are more than 70 exhibits including Gandhiji's watch, spectacles, chappals, utensils used by him, one of the three bullets that ended his life, the blood-stained clothes at the time of his death. There are about 700 selected photos depicting Gandhiji in the various stages of his life and activity. A life size portrait in oils by Mr. W. Langhammar is among the 32 paintings of Gandhiji in this collection. The museum is enriching this collection by arranging for further additions.

*Ed. Act.* The Museum is for educating the country in all aspects of Gandhiji's life and ideals. It has been arranging not only the display in the museum, but also organising a Bapu-Mandapa at the Exhibitions held on the occasion of the annual sessions of the Indian National Congress. There is a reference library in the museum containing books written by and about Gandhiji and other relevant literature useful for research on Gandhian thought, ideology and technique. At the moment there are 9,000 books and 80 periodicals in various Indian and foreign languages such as English, French, German, Russian, Dutch, Italian, Swedish, Japanese, Chinese, Thai, Burmese, Indonesian, Portuguese, Spanish, etc. The reading room attached to the library has files of weekly papers founded by Gandhiji and about 40 magazines, weeklies and dailies are here available for reference. More than 5,000 photostat copies of Gandhiji's letters, notes and petitions are available for consultation. In addition to reference service, documentation service is to be started soon. Film shows on Gandhiji's life are arranged twice a week.

*Pub.* Nil.

*Working hrs.* Open on all days from 10 A.M. to 5 P.M.

*Adm.* Free.

*Gov. body.* Gandhi Smarak Nidhi.

*Staff.* Till recently Kaka Saheb Kalelkar was the Director of the Museum. An Assistant Curator and an Assistant Librarian and ten others represent the strength of the staff in the Museum.

*Fin.* The Gandhi Smarak Nidhi finances the Museum as a part of its activities. The provision is Rs. 60,000.

*Rem.* The Museum with its reference library containing valuable literature pertaining to Gandhiji's life and ideals is very popular and attracts

about 100 visitors a day. With the new building under construction got ready for occupation, the museum is bound to be an important cultural centre. There is an auditorium for the film shows which with the library enhances the utility of the galleries in the museum.

## (ii) National Gallery of Modern Art

*E.* 1953—

*Hist.* The need in the capital of the country for a Gallery to present to the public masterpieces of modern art, both painting and sculpture, accounts for the formation of the National Gallery of Modern Art in 1951. It was formally opened on the 29th March, 1951 and located in Jaipur House, a spacious building, made available for it. The exhibits include specimens of high craftsmanship and artistic value.

*Scope & Coll.* In accordance with the scope of this Museum the exhibits represent pictorial and sculptural art from 1857. The collection consists of 1771 art objects including metal images from South India, Gujarat and Nepal, hand-printed textiles and embroidery, Rajput and Kangra paintings, paintings of the Bengal school represented by those of Abanindranath Tagore, Nandalal Bose, Gaganendranath Tagore, Abdur Rehman Chughtai, Kshitindranath Majumdar and others, almost the entire work of Amrit Sher Gil, important works of Rabindranath Tagore and of several other artists. Besides contemporary paintings there are also modern sculptures from all over India, and also specimens of graphic art like wood-cuts, lino-cuts, etchings, aqua tints, etc.

*Ed. Act.* The Guide Lecturer explains the exhibits to the visitors and the Gallery is kept open late hours to help visitors after office hours to visit the Museum. Labels are provided in English and Hindi. The aim of the Gallery is to acquaint the public with contemporary art and help them to appreciate the modern trends in art in its various stages in the country. With this end in view study visits of educational institutions and film shows and lectures are arranged occasionally.

*Pub.* Picture postcards, a Guide and a Catalogue are contemplated.

*Working hrs.* The Museum is open on all days except Mondays and a few important Government holidays from 10 A.M. to 1 P.M. and 2 to 8 P.M.

*Adm.* Free.

*Gov. body.* It is under the Ministry of Scientific Research and Cultural Affairs.

*Staff.* *Curator* Shri P. K. Dasgupta, B.A., F.R.S.C. (Lond.), *Librarian*—K. D. Banerjee, B.Sc., Dip. Lib., *Superintendent*, *Technical Assistant*, *Photographer*, *Eight Clerks*, *Accountant*, *Stenographer*, *Carpenter*, *Storekeeper*, three *jamadars*, three *peons*, 11 *gallery attendants*, seven *chowkidars*, and four *sweepers*.

*Fin.* The annual budget provision is Rs. 1,85,000.

*Rem.* The Museum is located near India Gate and is easily accessible. The average number of visitors per day is over 100. The galleries are air-conditioned to protect the pictures from the extremes of temperature in Delhi. Shri T. R. Gairola who works in the National Museum of India as the Chemist is also attached to the Gallery.

## (iii) National Museum of India

*E.* 1919.

*Hist.* The question of the establishment of such a Museum had been under the consideration of the Government of India since 1912. A scheme for the establishment of a National Museum of Art, Archaeology and Anthropology was considered by the Central Advisory Board of Archaeology in January, 1945 and the latter recommended that the Museum, which would be an essential step in the coordination and development of cultural studies in India and regarding India, should be established without further delay. The scheme was accepted in principle by the Government of India and a Committee, under the Chairmanship of Sir Maurice Gyver, was appointed to work out the details. The report was considered by the Development Board in August 1946 and was approved for inclusion in the First Five-Year Development Scheme.

However, in view of the financial stringency, the scheme was revised twice and in its modified shape it was proposed to build up a National Museum of Art, Archaeology and Anthropology consisting of a Directorate and five Departments, namely (1) Department of Historic Archaeology, (2) Department of Art, (3) Department of Pre-historic Archaeology, (4) Department of Numismatics and Epigraphy, and (5) Department of Anthropology (Cultural and Physical). The scheme was to be completed in eight stages, commencing from the financial year 1950-51.

The antiquities and art treasures worth about Rs. 50 lakhs which have been collected for the National Museum from various parts of the country, through gift, loan or purchase, have already formed the nucleus of the National Museum and have been exhibited in the Darbar Hall and adjoining corridors and rooms of the Rashtrapati Bhavan, New Delhi. The need for a proper building which would house the National Museum of Art, Archaeology and Anthropology, had long been felt and a great step towards the fulfilment of that desire was taken when on the 12th May, 1955, the Prime Minister of India Shri Jawaharlal Nehru laid the foundation stone of the new building of the National Museum at the junction of the Rajpath and the Janpath. The three-storeyed, hexagonal shaped building, will cost about Rs. 1,50,00,000.

*Scope & Coll.* The Museum has a large collection of stone sculptures numbering 320, about

8,000 paintings representing the Western Indian, Rajasthani, Pahari and Mughal schools; about 615 Bronzes—some of them unique pieces; about 1,000 textiles, 4,200 Persian and Arabic Manuscripts; 2,500 Sanskrit, Pali, Prakrit and Devanagari manuscripts; 10,000 Coins; and a valuable collection of jades and Jewellery. An Arms Section is also being built up. This has been enriched by the addition of nearly 5,000 arms from Hyderabad. The minor decorative arts, such as wood carvings, ivory, glassware, bidri and metal-ware, etc. are also represented in the collection of the Museum. The Pre-historic section is composed of objects from Archaeological sites like Mohenjodaro and Harappa, Bhukar, Jhangar, Amri, Tharri, Gorandi, Nal, etc. including the recently excavated site at Rupar in the Ambala district of the Punjab and is located in what is called the Indus Room.

The sculptures are arranged in different galleries and have been classified into different schools like the Mauryan, Sunga, Kushan, Gandhara, Satavahana, Ikshvaku, Gupta, Pala, Sena, Early Western Chalukya, later Western Chalukya, Hoysala, Chola, Kakatiya, represented by early and medieval sculptures from Mathura, Nagarjunakonda, Deogarh, Gwalior, Bikaner, Aihole, Pattadakal, Sarnath, Nalanda, Konarak, Halebid, etc. There are large gaps still and many more schools are sought to be represented during the ensuing years so as to make it a fully representative collection. Some of the outstanding sculptures exhibited in the galleries are the Standing Buddha from Mathura, the Rampurva Bull Capital, the figure of Lokanatha, the Flying Celestials from Aihole, etc.

The Museum has some exquisite terracottas from Ahichchhatra, Kausambi, Kondapur, Akhnoor, Nalanda, etc. besides those from the Indus Valley. The terracottas include large plaques showing scenes like the *Dakshayajna* destruction, Siva as Bhairava, a battle-scene from the *Mahabharata*; Small-sized Gupta heads and busts from Akhnoor, head of Parvati with an elaborately decorated coiffure, various *Mithuna* couples, etc. from Ahichchhatra, a few earlier specimens from Kondapur in Hyderabad etc.

The collection of Bronzes has lately been greatly enriched with the acquisition of six superb Chola pieces from Sir S. V. Ramamurti's collection, one of them being Nataraja from Tiruvarangulam in the *Chatmatandava* pose, — a unique bronze. The Museum is fortunate in possessing, by far the earliest bronze known, i.e. the "Dancing Girl" from Mohenjodaro, besides a large number of miniature bronzes representing the Eastern Indian Medieval School, Nalanda, including such pieces as the Standing Buddha, the Bodhisattva in *Karunika* aspect, miniature votive stupas, gilt images and so on. Some choice pieces have lately been exhibited in the Durbar Hall.

The Museum has a fine collection of Paintings rather strong in the Rajasthani School, in its various

*Qalams*, as well as in the Pahari School, especially its earliest phase from Basohli, Kulu and Garhwal to its highest efflorescence in the Kangra School. Though comparatively small the Mughal Section contains some of the choicest Rampur miniatures from the *Tuzuk-e-Jahangiri* as well as certain valuable paintings bearing Qitas on the reverse from the pen of Mughal Emperors, Princes and Nobles. The early phase of Indian painting is represented by a few copies of frescoes from Ajanta, Bagh, Pitalkhora and Badami.

The Manuscripts Section has also greatly been enriched with the acquisition of about 3,700 manuscripts from the Tonk Library and another sizeable acquisition of Sanskrit manuscripts from Shri Jatashankar Shastri. The Museum possesses an illustrated copy of the famous *Babarnama* manuscript besides several rare copies of *Quran* and other manuscript from the royal libraries of Mughal princes, bearing their seals and autographs.

The collection of Coins includes valuable specimens from the Bavana hoard of Gupta coins, about 1,700 Sassanian coins, a large number of coins of the Mohammadan series both of the Sultan and Mughal dynasties. An important collection of coins strong in the Southern series has recently been acquired.

An Epigraphical collection is being built up and the first step in this regard has already been taken by arranging for the purchase of a very valuable collection of important copper-plate grants of early and medieval dynasties.

The Museum has a small collection of Central Asian Antiquities recovered by Sir Aurel Stein.

A large number of contemporary Indian Dresses from every region of India has been collected for the proposed wing of contemporary Indian Dresses in the National Museum.

Various presents received from time to time by the President, Vice-President, Prime Minister and others have been sent to this Museum.

The galleries of the Museum have lately been reorganised according to the region and schools represented. Illuminated palaeographical charts showing the development of Indian scripts such as Brahmi, Nagari, Bengali, Tamil-Grantha, Canarese-Telugu, as well as their development abroad for example in Tibet, Eastern Turkistan, Ceylon, Burma, Annam, Malaya, Java, Borneo, etc. and similar charts illustrating the Story of Indian Coins, Indian Iconography, individual letters of the alphabet are being prepared and exhibited in the Durbar Hall to create an educative interest in the subject in the general public. It is also envisaged that separate though small galleries may be arranged for illustrating the story of Indian Jewellery, Furniture, Textiles and Architecture.

The famous collection of Central Asian Antiquities including the magnificent series of wall

paintings recovered by Sir Aurel Stein from the Sandburied sites explored by him and so long exhibited in the Central Asian Antiquities Museum has also now been included in the collections of the National Museum and awaits rearrangement.

*Ed. Act.* An adequate library for the National Museum is being built up. The Guide Lecturers and the Gallery Assistants help distinguished visitors, school children and other members of the public when they visit the Museum. The Archaeological Department has 2,000 lantern slides on various subjects pertaining to art and archaeology which are available as and when needed by the National Museum, which has also started building up its own collection of slides. Special and periodical exhibitions have been arranged since 1918. Suitable labels are provided in the galleries in Hindi and English. The local University and other institutions take sufficient interest in the Museum.

*Pub.*

- (1) Catalogue of the Exhibition of Indian Art held at the Government House—Price Re. 1.
- (2) Exhibition of Indian Art Album—Price Rs. 3 and Rs. 5.
- (3) A Guide to the Galleries of the National Museum of India—Price Re. 1.
- (4) A set of 16 picture postcards (Indian Sculpture)—Price 94 nP.
- (5) A set of 15 picture postcards (Buddhist Sculpture)—Price 94 nP.

*Working hrs.* Open from 10 A.M. to 5 P.M. on all days of the week except on Mondays and a few gazetted holidays.

*Adm.* Free on all days except on Saturdays when a fee of 50 nP. per adult and 25 nP per child is charged, bona fide students being exempt from this.

*Gov. body.* The Museum is under the administrative control of the Ministry of Scientific Research and Cultural Affairs, Government of India.

*Staff.* Keeper—Shri C. Sivaramamurti, M.A., Keeper—Shri J. K. Roy, B.A., A.M.A., (Lond.); Chemist—Shri T. R. Gairola, M.Sc.; Deputy Keeper—Shri A. K. Bhattacharya, M.A., P.R.S.; Deputy Keeper—Shri Y. K. Bukhari, M.A.; Junior Keeper—Shri Satva Shrava M.A., Two Senior Guide Lecturers, Guide Lecturer, three Gallery Assistants, Technical Assistant in charge of Library, two Chemical Assistants, two Technical Assistants for Laboratory, three Junior Chemical Assistants, Head Modeller, three Modellers, Artist, Draftsman, two Photographers, Marksman, Carpenter, two Jamadars, 18 gallery attendants, five sweepers and seven chowkidars.

Secretary Shri B. N. Bharadwaj, B.A., Office Superintendent, Accountant, Accounts Clerk, Upper Division Clerks, three Stenographers, five Lower Division Clerks and Storekeeper.

*Fin.* The annual budget provision is Rs. 7,41,000.

*Rem.* The Museum is temporarily housed in a wing of the Rashtrapati Bhavan pending the completion of the first phase of the construction of its own building in Janpath. The average number of visitors in a month is about 6,500. But on days when the Mughal gardens in the Rashtrapati Bhavan remain open to the public, during the Puja vacation and other important holidays there is a greater rush of visitors. The Museum requires further space for exhibition galleries and other essential Museum requirements, which will be available in the new building.

A laboratory for chemical work has now been started. Photographs, casts and replicas are available in the sales-counter at the main entrance of the Museum. The main source for the collection of the material in the museum is in the first instance loan from other Museums, collections from sites, excavated and obtained through the Department of Archaeology and purchases made by the Government of India as well as donations and loans from different States. Exchange of duplicates with other museums is also engaging the attention of the National Museum. The museum has a high priority in a claim for treasure trove finds. It is an institutional member of the Museums Association of India.

## HIMACHAL PRADESH

CHAMBA. P. 6,858.

### Bhuri Singh Museum, Chamba

F. 1908.

*Hist.* Dr. J. Ph. Vogel as Superintendent of the Archaeological Survey, Northern Circle, carried on explorations in Chamba State in the beginning of the century and was able to find a large number of Sanskrit inscriptions both on stone and metal and special measures were required for their preservation. H. H. Raja Bhuri Singh of Chamba State suggested that a museum would be the best means of preserving such relics of the past. Accordingly, a Museum was opened in 1908. The State documents of historical importance (including Persian Sanads addressed to the Rajas of Chamba State by the Durani kings of Kabul) were transported to the Museum. A large number of paintings were also transferred from the place of His Highness to the Museum. Gradually other articles of local industries and old armoury were added to the Museum collections.

*Scope & Coll.* The Museum is intended for objects relating to the history of the State, products of local arts and industry and natural history specimens found locally. Objects from neighbouring

States and Districts historically connected with Chamba are included. It consists of the following sections:

(a) Inscriptions and sculptures in stone, (b) Inscriptions on metal, (c) Documents on paper, (d) Pictures, (e) Photographs of monuments, sculptures, etc., (f) Woodcarving and woodwork, (g) Ancient weapons, (h) Embroideries and textiles, (i) Ornaments, (j) Miscellaneous objects, and (k) Natural History specimens.

*Ed. Act.* There is a small library with about 500 books for departmental use but they are very rarely lent to the public. The labels are in English and in Hindi. A Gallery Assistant recently appointed acts as a guide to visitors including students from schools.

*Pub.* Catalogue of the Bhuri Singh Museum at Chamba by J. Ph. Vogel, Ph.D., (Calcutta, 1909)—Rs. 1.75 nP.

*Working hrs.* Open on all days except on Mondays and gazetted holidays. April to September—from 8 A.M. to 12 NOON and 3 to 6 P.M. October to March—from 10 A.M. to 5 P.M.

*Adm. Free.*

*Gov. body.* The Museum is administered by the Himachal Pradesh Government through the Director of Education who is incharge of the Museums and the District Inspector of Schools, Chamba is the Ex-Officio Curator.

*Staff.* Honorary Curator—Shri Daulat Ram Gupta, B.Sc., B.T. Gallery Assistant, Part-time Clerk, two peons and chowkidar.

*Fin.* The annual budget is Rs. 6,000.

*Rem.* The Museum is centrally situated in the town and is accessible from the neighbouring districts. The average number of visitors per day is 75 and in the year 28,000. The number of visitors is greater during summer than in winter and swells on special occasions like local fairs (*Minjar* fair and *Mani-maheshmela*). The Museum is not suitable for the display of the exhibits and storage space is inadequate. There is a chowkidar for night watch. Coins ornaments and other valuables are kept in show-cases which remain locked and historical records in a fire-proof safe. The sources of acquisition are exploration, purchase, excavation and donation. In recent years collections have been made either by purchase or by transfer from States merged into Himachal Pradesh. The Museum sometimes sends out its exhibits as in the case of an album of hand paintings '*Usha Charitra*' now on loan at the National Museum of India, New Delhi. It is proposed to expand the Museum so that it may represent the entire territory of Himachal Pradesh. Old musical instruments and ornaments the use of which is fast disappearing and articles of local industries are also proposed to be added to the Museum Collections.

## JAMMU AND KASHMIR

JAMMU, P. Not Known.

### Dogra Art Gallery

*F.* 1954.

*Hist.* In response to the demand of the people of Jammu, this museum with a special collection of Pahari paintings was started in 1954. There are already 432 paintings and they are being added to. There is a collection of historic arms, textiles, manuscripts including some rare ones like Shahnama and Sikandarnama beautifully illustrated in Persian and Mughal kalam, sculptures and musical instruments. A geological collection of rocks and fossils found in the Siwaliks has also been added.

*Ed. Act.* There is a small library with a collection of valuable books on art to which additions are made. Labels are provided for the exhibits in English, and are being rendered into Hindi. The Curator explains the material to interested visitors. Exhibitions are sometimes organised to familiarise the people of the area with their cultural heritage, and this museum itself originated as an important exhibition of Pahari paintings inaugurated by the President of India in April, 1954. Students from the local schools evince great interest in the museum.

*Pub.* Nil.

*Working hrs.* Open on all days except Sundays and Government holidays. Summer—8 to 11 A.M. and 5 to 8 P.M. Winter—10 A.M. to 1 P.M. and 4 to 7 P.M.

*Adm.* Free.

*Gov. body.* The museum is under the Director of Education.

*Staff* Curator—Shri Sansar Chand Sharma, Clerk and two peons.

*Fin.* The annual budget is Rs. 6,975.

*Rem.* The museum is situated in a rear hall of Gandhi Bhavan and the space is inadequate. The number of visitors is about 10 a day and 4,000 in a year. The source of collection is mainly exploration and donation.

SRINAGAR, P. 2,50,000.

### S. P. S. Government Museum

*F.* 1898.

*Hist.* In March 1898 General Raja Sir Amar Singh, K.C.S.I. and Captain S. H. Godfrey submitted a memorandum to His Highness the Maharaja Pratap Singh, proposing the establishment of a Museum to be located in Srinagar for antiquities and products of the Jammu and Kashmir State and its frontier dependencies of Ladakh, Baltistan and Gilgit. The suggestion that the State might aid the



Museum with gifts from the State Toshakhana in Jammu and Srinagar met with a munificent response from His Highness and the Princes of the ruling family as the magnificent collections of shawls and old armoury in the Museum show. Subsequently the Archaeological Section was established with the exhibits from the excavated sites. The mineral section has been enriched with the specimens transferred from the Mineral Department and collections available in the various educational institutions in the State. In recent years the building has been renovated and various sections in the Museum have been reorganised on a scientific basis. Two new sections—Forest Wealth and Silk Industry—were established in 1952. There is a scheme under the consideration of the Government for further improvement of the Museum.

*Scope & Coll.* The Museum contains separate sections for Archaeology, Numismatics, Natural History, Textiles, Industrial Arts, Paintings and Geology to which two new sections pertaining to Forest Wealth and Silk Industry of the State have been recently added.

The Archaeological Section contains exhibits from excavated sites. The sculptures range from the 5th to the 15th century A.D. and are arranged on a chronological basis. The collection consists of Harwan tiles (Buddhist period—4th–5th century A.D.) with geometrical and floral patterns, Buddha and Avalokitesvara (6th century A.D.) from Asoka's Puranadhisthana (modern Pandrethan), tri-headed Vishnu, Buddha under a trefoil arch and other specimens from Avantipura and Parihasapura (8th–9th century A.D.), Trimurti, tri-headed Vishnu and other gods and goddesses from Pandrethan and Verinang (10th–13th century A.D.). There are also inscriptions, seals, bronze statues and some tiles of the Muslim period.

The Numismatic Section contains Indo-Bactrian, Indo-Scythian, Kushan and Gupta coins in addition to the specimens available of Hindu kings, local rulers right from the earliest period to the present day. There are several coins yet to be cleaned and classified.

The Natural History Section represents the fauna of Kashmir and contains a large variety of game birds, rodents, reptiles, aquatic animals, vultures, etc. There is also a good collection of eggs of various birds.

The Textile Section contains shawls, *rumals*, brocade, *sim* and *zari* work, bed covers, Dabari *chogas*, carpets which date back to the Afghan, Sikh and Dogra periods and continue to be in vogue. The best shawls are styled *shahpasand*. The shawls include *jamwars*, embroidery, *chikni*, and *sozani* work. There are some beautiful specimens made of wool, pashmina, silk displaying intricate floral and geometrical patterns and in some cases human and animal figures also. There is also the central Asian Silk Section

which contains brocades, embroidery as well as pieces of pure silk, silk waste, silk rayon and pieces of velvet. The specimens include sheets, covers and cloth meant for *chogas*, saddle covers, long and narrow seating mats and scarfs.

The Industrial Arts Section contains wood-carving, papier-mache, jewellery, ritual and other utensils and fine silver work. There are also a number of gold guns and swords of the Sikh and Dogra periods and some war trophies of the first world war.

The Painting Section has about 275 paintings and a Ladhaki *Tangka*. The paintings are mostly of the Kangra school. Some of them are Dogra paintings from Basohli and Jammu. A few paintings are also from Kashmir.

The Mineral Section contains collections from the Gandhi Memorial College and the Mineral Department and consists of mineral rocks and fossils.

*Ed. Act.* The Museum is not yet able to provide adequate educational facilities. Labels are given in English and Urdu in the galleries and ultimately it is proposed to provide them in Kashmiri also.

*Pub.* Guide to the S. P. S. Museum.

*Working hrs.* Open on all days except on Thursdays and Gazetted holidays. Summer—10 A.M. to 4 P.M. Winter—10-30 A.M. to 4 P.M.

*Adm.* Free.

*Gov. body.* The Museum is under the administrative control of the Superintendent of Archaeology and Museum.

*Staff.* Chemical Assistant—Shri Sham Lal Raina, B.A., Taxidermist, Guide-cum-Registration Clerk, five attendants and gardener.

*Fin.* The annual budget provision is Rs. 6,400.

*Rem.* The average number of visitors per day is about 300 to 400 and in the year about 1,40,000. But from April to September when tourists visit Kashmir the Museum is crowded. Since the building previously used by the royal family was converted into a Museum over 50 years ago it is not a proper substitute of a Museum building in spite of its recent renovations and is inadequate for housing the exhibits. Gold and silver coins are kept in the Government Treasury for safety. There are no laboratory facilities and no adequate Library as just one hundred books and a few periodicals are alone available for departmental work. Most of the objects in the Museum are from the *Toshakhana* and from excavated sites. The Museum is not recognised for treasure trove finds. A special allotment of Rs. 2,00,000 has been made in the budget for 1959-60 for the reorganisation of the Museum.

## KERALA

TRICHUR, P. 69,515.

(i) **The Archaeological Museum and Picture Gallery, Trichur**

F. 1938.

*Hist.* The Picture Gallery was founded in December 1938. The Archaeological Museum was added to it in March 1947. The Picture Gallery known as Sri Mulam Chitrasala is named after the governing star of His Highness the late Maharaja of Cochin, who was a generous patron of art. In this gallery apart from paintings of various dates from all over India there is a gallery of paintings representing the traditional art of different states. The collection of pictures for the gallery is the result of a number of years work in making exact copies of a selection out of many old mural paintings found in the temples and palaces of the State.

*Scope & Coll.* The Archaeological Museum and Picture Gallery contains historical objects of archaeological interest, photo enlargements and original reproductions of mural paintings, etc., classified and arranged in chronological order. The principal exhibits are—(a) antiquities from Mohenjodaro and Harappa, (b) antiquities from Taxila including stone sculptures and stucco work portraying Gandhara art—Circa 1st century A.D., (c) similar objects featuring the possible cultural contacts of Taxila with Cochin and the mid-Kerala regions—circa 4th Century A.D., (d) types of megalithic monuments in Cochin and mid-Kerala regions, (e) Pottery, beads of quartz and glass, etc., from megalithic and urn burial sites of Cochin and mid-Kerala regions, (f) surface microliths representing flakes of polished milky quartz found associated with megalithic sites of Cochin (g) punch-marked silver coins with dated gold and silver coins discovered in September 1946 from Eyval, a village on the highway between the ancient temples in Tyndia and Muziris and indicating the first impact of Roman civilization with Cochin and other mid-Kerala regions—circa 1st century A.D., (h) decorated potsherds, pottery types, iron and copper objects, beads of quartz and glass, etc., excavated from Cranganur (Muziris); almost similar in design and pattern to those discovered from Arifamedu, an Indo-Roman trading station on the east coast of India circa first century A.D., (i) sherds of Chinaware, plain and decorated picked up from Cranganur, occurring invariably in mixed deposits between the 2nd and 4th layers—circa 11th and 12th centuries A.D.—indicating Chinese contact with the central Kerala in the medieval period, (j) lithic records in Tamil and Vatteluttu of 10th–15th centuries A.D. indicating the political and cultural homogeneity of central Kerala with Tamil area in the medieval period, (k) early Malavalam lithic records from 15th to 18th century A.D. showing the development of Malayalam writing, (l) Wood carvings and metal images showing the artistic traditions of central Kerala—circa 11th century A.D., (m) original reproductions of more than one hundred panels of mural paintings from the walls of the

Mattancheri Palace, Cochin, Vadakkunathan temple, Trichur, etc.—C. 16th to 18th century A.D.

*Ed. Act.* The library attached to the Director's office and intended only for departmental use is utilised by the Museum also. The Museum affords facilities to students and teachers to study the pre-history of the country in addition to the other material housed here. There is provision for explaining the exhibits to school children and post graduates of the Training College who visit the Museum for study. A collection of lantern slides of historical and archaeological sites and monuments is available. Special exhibitions are arranged annually with the All India Exhibition conducted by the Trichur Municipality in Summer (April–May). The labels for exhibits are in Malayalam and English. The aid of maps, charts, pictures and photographs is taken for illustrating special features. Educational institutions in the city like the three first grade Colleges and about twenty High Schools take great interest in the Museum.

*Pub.* The "Catalogue of the Picture Gallery"; 2nd edition—25 nP.

*Working hrs.* Open from 11 a.m. to 5 p.m. on all working days.

*Adm.* Free.

*Gov. body.* The Archaeological Museum and Picture Gallery, Trichur is under the Director of Museums and Zoos.

*Staff.* Curator—vacant. Draftsman-Artist and two peons.

*Fin.* The annual budget provision for the Museum and Gallery is Rs. 1,000.

*Rem.* The Museum and Gallery is located in four large halls in the upper storey of the Town Hall Building. The average number of visitors per year is 15,000 though on special occasions like *Onam*, Christmas and *Pooram* a large number of visitors come to the Museum. The Town Hall Building is suitable and adequate and there is storage space for the reserve collection and duplicates. There is a small Archaeological Laboratory attached to the Museum.

(ii) **The State Museum and Zoological Gardens**

F. 1885.

*Hist.* This institution which comprises a Museum, a Zoo and Gardens was started in 1885 in what was then called "Sankariah's Park" at Viyyur, about a mile and half from the northern limits of Trichur. A few art exhibits together with various agricultural and industrial products of the State formed the nucleus of the Museum collections while specimens of sambur, spotted deer, wild boar, panther and monkeys constituted the Zoo. In 1912, the Museum was transferred to the Krishna Vilas Palace, Ernakulam, and two years later to its present site, where the original building underwent several alterations, additions and improvements to house zoological,

botanical and ethnological collections. A garden was properly laid out and animal houses built all around the Museum. The Krishna-Kalliani Free Reading Room and Library named after the donors, and containing rare and valuable books was subsequently attached to the Museum. The Government have now purchased a good building located in a large compound extending over two and a half acres, for the expansion of the Museum and Zoo. The art exhibits are now being shifted to this building. The present building is also being remodelled for better exhibition.

*Scope & Coll.* The Museum contains sections representing Natural History (Zoology, Botany and Geology), Ethnology, Art and Industry of the area. There are also a few archaeological exhibits and a collection of gold coins.

*Ed. Act.* The Museum contains a reference library mainly for departmental use but also accessible to the public interested in it. There is also a free reading room and a library containing general books in Sanskrit, Malayalam and English. There are about 1,000 books in the reference library and 5,000 books in the Free Reading Room attached to the Museum. Parties of school children are given special facilities to visit the Museum and the Zoo. Labels are provided for all the exhibits and whenever required the Superintendent and the staff assist the visitors in understanding the exhibits. Teachers and students of local schools and from the adjoining areas visit the Museum, Zoo and Gardens often by special arrangement.

*Pub.* The Administrative Report.

*Working hrs.* Open on all days except Fridays from 8 to 11-30 A.M. and 3 to 6 P.M.

*Adm.* Admission to the Museum is free. A nominal entrance fee of six naye paise is charged for the Zoo but students and children are allowed free.

*Gov. body.* A Superintendent as the officer in charge of the Museum, Zoo and Gardens works under the Director of the Museums and Zoos, Kerala State.

*Staff.* The staff of the Museum, Zoo and Gardens consist of Superintendent—Shri M. Govindan Kutty Menon, M.A., Accounts Clerk, Clerk-Librarian, Clerk, Taxidermist, peons, watchmen, gardeners and sweepers.

*Fin.* The annual expenditure for the maintenance of the Museum, Zoo and the Gardens comes to about Rs. 50,000 which includes purchase of books and journals.

*Rem.* The Museum is located centrally in Trichur town. The average number of visitors per day is about 400 and in the year 1,40,000. During holidays and festival days the Museum and Zoo attracts crowds particularly during the annual Trichur *Pooram* festival in April-May and the four days of

the *Onam* in August-September. The building is inadequate and unsuitable. There are two night watchmen. Coins which are safely stored in an iron safe are shown only by special arrangement. There is very little storage space for reserves and duplicate collections. Laboratory facilities are inadequate. Specimens are collected by exploration, purchase, donation and exchange. The Museum is recognised for treasure trove purposes. Exchange of duplicates is arranged when required. The labels are bilingual in English and Malayalam. A scheme for the improvement of the Museum has been submitted to the Government and is expected to be implemented.

TRIVANDRUM, P. 1,86,931.

#### (i) Government Art Gallery (Sri Chitralayam)

F. 1935.

*Hist.* Sri Chitralayam was established on the 25th September 1935 and was opened by H. H. The Maharaja of Travancore. It is located within the grounds of the extensive zoo and Public Gardens in the City adjacent to the Government Museum.

*Scope & Coll.* Sri Chitralayam is an Art Gallery of the State consisting of Asian paintings and contains the following: (a) Modern Indian Paintings, (b) Indo-European Paintings, (c) Mughal Paintings, (d) Rajput Paintings, (e) Transitional Paintings, (f) Persian Paintings, (g) Chinese Paintings, (h) Japanese Paintings, and (i) Mural Paintings.

*Ed. Act.* The Caretaker in charge of the Art Gallery acts also as the Guide Lecturer. There is a small departmental library with 292 books. The paintings are sometimes sent to exhibitions on loan. There are adequate labels, all in English. The students of the local and mofussil colleges and schools frequently visit the gallery.

*Pub.* Administrative Reports, Picture Postcards.

*Working hrs.* Open from 8 A.M. to 6 P.M. on all days except Mondays and five other holidays viz. *Avanippurappu* Day, *Thiru Onam*, *Arat*, Independence Day and Republic Day.

*Adm.* Free.

*Gov. Body.* Sri Chitralayam is under the direct control of the Government with an officer as the Head of the Institution.

*Staff.* Officer-in-Charge—Shri A. Sreedhara Menon, M.A., A.M. (Harvard). Two clerks, Stenotypist, Caretaker, ten peons, two gardeners, night-watcher and two sweepers.

*Fin.* The total budget grant is Rs. 42,400.

*Rem.* The average number of visitors per day is 275 and 72,000 in a year though on special occasions like *Arat* day of the Sri Padmanabha Temple, *Onam*, Christmas and Easter there is a larger number of visitors. The Museum building is adequate though there is no storage space for reserve collections nor any laboratory. There is a painting studio in the building. The main sources of collection are pur-

chase, presentation and loan. The Art Gallery is not recognised for treasure trove finds. Exchange of duplicates is within the purview of the Institution. The integration of the Art Gallery with the Art Museum is under the consideration of the Government.

(ii) **Government Museum, Trivandrum**

*F.* 1857.

*Hist.* The Trivandrum Museum was founded in 1857. In 1859 the area around the Museum, about 60 acres, was laid out into a park and zoological gardens. The present building was constructed in 1880. The Museum was administered by a Committee from the beginning till 1898 when the first Director was appointed. The collection comprising specimens of natural history, arts and industry of the state began to increase and by 1930 there was much overcrowding and the space was found inadequate. In 1942 the Natural History Section was transferred to another building near the sea shore, but in 1950 they were transferred back to the present building. During this period this building only housed the Art Section. From 1908 the administration of the Department was vested in an Hon'y. Director with a full-time Superintendent. Since then there have been different patterns in the administration of the various sections but with the integration of the Cochin and Travancore States in 1949 these Museums, Zoos and Gardens were brought under the administrative control of the Director of Museums and Zoos.

*Scope & Coll.* The collections cover art, crafts, archaeology, numismatics and natural history representing Travancore-Cochin State.

*Ed. Act.* There is a good library containing rare and valuable books and periodicals for departmental use, but research students and interested public are also permitted to make use of it. There are two Guide Lecturers on the museum staff for taking round the visitors. The University and school students and staff take great interest in the Museum and study the exhibits as an aid to their college work.

*Pub.* Annual Administrative Reports, Picture Postcards and Guide Books.

*Working hrs.* Open from 8 A.M. to 6 P.M. on all days except on Mondays.

*Adm.* Free.

*Gov. body.* The Museum along with the Zoo and garden at Trivandrum and the Museum and Zoo at Trichur form the Department of Museums and Zoos of the Government of Kerala and is administered by the Director of Museums and Zoos.

*Staff.* *Natural History Section*—Curator—Shri N. G. Pillai, B.A., Taxidermist, Draftsman, Specimen Collector, Laboratory Assistant (Senior), Laboratory Assistant (Junior), nine menials including one sweeper.

*Art Section*—Shri N. Gopala Krishnan Unnithan, B.A. (Hons.), Draftsman, Museum Assistant, Gallery Assistant, Guide Lecturer, six full-time menials and two part-time menials.

*Fin.* The annual budget is Rs. 22,000 for the Art Section excluding the grant of Rs. 1,80,000 available for the rest of the Museum and the Zoological Gardens.

*Rem.* The Museum is situated in the heart of the city and is readily accessible to the public. The average number of visitors per day is about 1,100 and the average for the year is 3,25,000. During the local temple festivals, national celebrations and holidays the number of visitors mounts up. The museum building is not adequate and lacks storage space and laboratory facilities. Special exhibitions are occasionally arranged. The sources of collection are exploration, purchase, excavation, donation and exchange. The Museum is recognised for treasure trove finds. Exchange of duplicates and publications is arranged from time to time according to requirements. The labels are bilingual, in English and Malayalam.

**MADHYA PRADESH**

**BHILSA, (VIDISHA) P.** 19,184.

**Vidisa Museum**

*F.* 1940.

*Hist.* Beautiful images were found at Bhilsa when a local Jagirdar was quarrying for stones in 1940. As these were of artistic merit and valuable for presenting a vivid picture of the ancient town of Vidisa, it was felt that such antiquities should be collected and a museum established. From time to time, several antiquities were brought together and the most remarkable of these is a huge monolithic *Yaksha* of the 2nd century B.C. All these are now housed in the dak bungalow pending the completion of the new building which is being constructed.

*Scope & Coll.* The material consists of antiquities recovered from the town of Vidisa, from the ruined fort, the bed of the river and other places. There are about 150 sculptures and lithic inscriptions.

*Ed. Act.* Nil.

*Pub.* Nil.

*Working hrs.* Open on all days except Mondays from 7 A.M. to 1 P.M. and from 3 to 6 P.M.

*Adm.* Free.

*Gov. body.* The museum is under the Director of Archaeology, Madhya Pradesh.

*Staff.* Guide and Caretaker—Shri Rajmal Jain Madwaia.

*Fin.* Not known.

**Rem.** The museum is in the formative stage and valuable material to form the museum has been collected together to be arranged when the building is got ready. Shri Rajmal Jain who is in charge of this museum under the Director of Museums and Archaeology, Madhya Pradesh, is locally collecting some sculptures, coins and other antiquities. He is also trying to bring the collection together, enrich this museum and make it worthy of this ancient locality.

BHOPAL, P. 1,02,333.

#### Central Museum

**F.** 1949.

**Hist.** The Museum was established on the 20th April 1949 and the authorities of the Government Hamidia College are trying to shape it into an educational Museum.

**Scope & Coll.** The Museum contains a collection of paintings, coins, porcelain, toys of metal and ivory, wood work, needle work etc.

**Ed. Act.** There is a big library attached to the Museum containing 20,000 books. The library is open to the public. The Museum Assistant explains to the visitors the material in the Museum. The labels are provided in English.

**Pub.** Nil.

**Working hrs.** Open from 10-30 A.M. to 5 P.M. on all days except Sundays and Government holidays.

**Adm.** Free.

**Gov. body.** At present it is under the supervision of the Principal, Government Hamidia College, who is also the Curator of the Museum.

**Staff.** Museum Assistant, Janitor and two peons.

**Fin.** At present the expenses are met from the budget of the Central Record Office and the budget of the Museum is under the consideration of the Government.

**Rem.** The Museum is suitably located. The Government is considering the question of shifting the Museum to another building. It is a newly established Museum which is yet to be developed, and its main source of collection at present is purchase of specimens.

DHAR, P. 23,652.

#### District Archaeological Museum

**F.** 1902.

**Hist.** The discovery of archaeological finds from the debris of the city palace of Dhar and the well nearby about 1872 and the keen interest in this evinced by the late Maharaja Anandrao Pawar III of Dhar, Major Kincaid and Capt. Barnes, the then Political Agents in Central India, followed by the visit of Lord Curzon, Viceroy of India, and on

top of all, the discovery of inscribed stone slabs and *Nagabandhas* on the pillars of *Bhojsala* at Dhar by the late K. K. Lele, led to the creation of the Archaeological Department and Museum in the Dhar State. The entire collection was first located in Anand High School, Dhar in 1902 but for want of sufficient accommodation it lay for some time uncared for in the verandah of the Victoria General Library, Dhar, till 1939 when the present Museum building was acquired and the whole collection arranged in it.

**Scope & Coll.** This is an archaeological Museum containing the following sections: (1) Sculptures—Hindu and Jain of the Paramara period; (2) Stone inscriptions—(a) In the *Bhojsala*—(i) *Parijatamanjari* or *Vijayashri Natika*, (ii) *Kurmasataka*, and (iii) *Nagabandhas*; (b) In the Museum—(i) *Kodanda Kavya*, (ii) *Khudgasatam*, and (iii) *Adyant Kavya* and several other small pieces. All these except *Parijatamanjari* which is in Prakrit and Sanskrit are in the Maharashtri Prakrit and belong to the Paramara period 1010 to 1250 A.D. (3) Coins (gold, silver and copper): (a) Punch-marked, (b) Gupta (of Chandragupta II), (c) Naga and (d) Mohammedan. (4) Terracotta (collection of Mr. V. S. Wakankar): (a) Figurines, (b) Vakataka seals (c) Bricks (Buddhist and Paramara), and (d) Beads, glass, conch and bangles, etc. (5) Miscellaneous photos of historical monuments, seals, sketches and drawings.

**Ed. Act.** Local schools and college students visit the Museum and occasionally parties like that of the Narmada Valley Expedition from Poona also visit the Museum. The materials are explained to the students.

**Pub.** (a) Archaeological—(i) *Bhojadevachi sahitya seva* (Hindi and Marathi) by Pt. K. K. Lele and Pt. S. K. Oak, Price 16 nP. and 12 nP respectively, (ii) *Dhar wa mandav* by C. B. Lele, B.A., Price 50 nP, (iii) *Dhar and Mandu* by Capt. C. R. Luard, Price Rs. 3, (iv) *Mandu the City of Joy*, by G. Yazdani, Price Rs. 6·25 nP. (v) *Paramar Inscriptions* (Vikram Memorial Volume) by C. B. Lele, B.A., Price Rs. 1·50 nP. and (vi) *Parmars of Dhar and Malwa* by Pt. K. K. Lele and Capt. C. E. Luard, Price 75 nP.

(b) Historical—(i) *Dhar Samasthan cha itihās* (Ancient) by Pt. K. K. Lele and Pt. S. K. Oak, (ii) *Dhar Samasthan cha itihās* (Modern) by Pt. K. K. Lele and Pt. S. K. Oak, Price Rs. 2, and (iii) *Dharkar pawaranchya itihāsachi sadhane*, Khand 3 Pt. I by A. V. Wakandar B.A., B.T., Price Rs. 5.

**Working hrs.** Open on all days except on Mondays from 7-30 to 10-30 A.M. and 3 to 6 P.M.

**Adm.** Free.

**Gov. body.** The Deputy Director of Archaeology and Museums controls the Museum.

**Staff.** Curator—Shri R. K. Deo, Guide and peon.

*Fin.* The annual budget provision amounts approximately to Rs. 3,850, inclusive of establishment pay and contingencies.

*Rem.* The location of the Museum is not so good. The building is also inadequate and unsuitable and there is no storage space. This Museum has the largest number of visitors in the months of March and April every year when students of various educational institutions round about Dhar come here as it is the examination centre. As there is no provision for watch and ward the valuables like gold coins are preserved in the district treasury and their plaster casts are exhibited in the Museum. The sources of collection are purchase, treasure trove and donation. It is recognised by the Madhya Pradesh Government for its local demands. The labels for the exhibits are bilingual, in Hindi and English. A few charts and prints are used for education of the material.

GWALIOR, P. 241,577.

(i) Archaeological Museum, Gwalior Fort

F. 1922.

*Hist.* With the creation of the Department of Archaeology in 1913 by His late Highness Maharaja Madhav Rao Scindia, the idea of having a Museum was also conceived. In pursuance of the order of the Gwalior Darbar to collect movable antiquities lying scattered in the districts, the Department started the work, and in 1920 when the work of collection had sufficiently progressed the Darbar assigned the Gujari Mahal to make it suitable for the purpose of a Museum. The exhibits were classified and arranged in it and it was formally opened to the public early in May 1922. The Museum is a local one and most of the exhibits are from various places in the State except for some finds like pottery and seals from Mohenjodaro and some coins, metal images and paintings acquired from outside the State.

*Scope & Coll.* The Museum is mainly archaeological and the collection comprises sculptures, lithic inscriptions and copper plates, inscribed seals, stone pillars and capitals, hero stones and *sati* stones, metal images, terracotta objects, coins, excavated objects from ancient sites such as Pawaya (Padmavati), Besnagar (Vidisa), Ujjain (Ujjayini) and Maheshwar, copies of Bagh frescoes and paintings.

The objects displayed in the Museum illustrate the art and culture of this part of the country from the 3rd century B.C. to the 17th century A.D. The palm capital from Pawaya, the lion capital from Udayagiri, Manibhadra *Yaksha* and other early carvings, the exquisite mother and child from Badoh and other Gupta and medieval sculptures, a fine series of terracotta heads from Pawaya, stone inscriptions including that of Kumaragupta from Tumain, copper-plates, a representative collection

of coins and fine copies of frescoes from Bagh caves and a collection of Rajput and Mughal paintings are noteworthy amongst the collections in this Museum.

*Ed. Act.* The Library of the Archaeological Department is available for the use of the Museum also. Occasionally reference books are loaned to interested readers. The Curator sometimes exhibits the material in the Museum to parties of visitors. There is a collection of lantern slides on archaeological objects which are shown whenever necessary. The Museum can arrange for photographs of objects by getting in touch with the Archaeological Department. Though the Museum does not arrange special or periodical exhibitions, it helps by cooperating and lending exhibits. The labels are bilingual in English and Hindi. Drawings and photo enlargements are used to explain the exhibits displayed as for instance the evolution of architecture, sculpture and dress.

*Pub.* (1) Guide to the Archaeological Museum at Gwalior, (2) Catalogue of Sculptures in the Archaeological Museum, and (3) Picture Postcards.

*Working hrs.* Open on all days except on Mondays and other Government holidays from 8 to 11 A.M. and 2 to 5 P.M. from November to March and 7 to 10 A.M. and 3 to 6 P.M. from April to October.

*Adm.* Free.

*Gov. body.* This Museum is under the charge of the Deputy Director of Archaeology and Museums, Madhya Pradesh.

*Staff.* Curator—Shri H. H. K. Kodesi, M.A., Guide, two Caretakers, gardener, night watchman and sweeper.

*Fin.* The annual budget is Rs. 12,900.

*Rem.* Greater Gwalior consists of three cities, i.e. Lashkar, Gwalior and Morar and the Museum is centrally situated in Gwalior at a point equidistant from Lashkar and Morar. About 25,000 persons annually visit this Museum and the daily average comes to about 50. On two days in the year, the last Sunday of *Kartika* and in the month of *Aswina* on the occasion of the Jain fair there is unrestricted entrance. The Museum building though suitable is not adequate. Exploration has been the chief source for the collection of sculptures here though besides pottery and terracotta some sculptures have been recovered from excavations. Paintings and metal images have been purchased. Coins have been mainly acquired from treasure trove finds though some have been purchased and received in exchange for coins supplied from the collection of duplicates. A collection of coins has also been received as a donation. Photographs and sketches are used for better elucidation of the objects displayed as in the case of the evolution of architecture, sculpture and dress. The Museum is an institutional member of the Museums Association of India.

## (iv) The State Museum, Jamna Bagh

F. 1910.

*Hist.* The Museum was founded by His late Highness Lt. General Sir Madhav Rao Scindia in the early years of this century and was housed in one of the spacious wings of the palace. It was organised as a Zoological Museum. Later on it was shifted to the present building Jamna Bagh Kothi on the occasion of the visit of the Prince of Wales to Gwalior in 1922.

*Scope & Coll.* The Museum has the following sections: (a) Natural History, (b) Armoury, (c) Art, (d) Coins, (e) Ivory and Wood, (f) Brass, (g) Forest products, (h) Corals and (i) Geology.

*Ed. Act.* Parties of school children and college students often visit the Museum in batches along with their teachers. Labels are bilingual in English and Hindi.

*Pub.* Nil.

*Working hrs.* Open on all days except Mondays and other holidays. Summer—from 7 to 11 A.M.; Winter—from 2 to 6 P.M.

*Adm.* Free.

*Gov. body.* The Municipality of Lashkar exercises general supervision through an Officer.

*Staff.* Officer-in-Charge—Shri B. Gurjar, Clerk and peons.

*Fin.* The annual grant from the Government is a fixed one of Rs. 4,400, and the remaining expenditure is met by the Municipality.

*Rem.* The Museum is situated in a well-designed garden where the zoo is also located. The number of visitors varies from 100 to 300 per day and the total number for the year 1952 was nearly 40,000. The Museum has two watchmen working day and night by shifts and the coin section is safeguarded. Except a few books there is no library attached to the Museum. The source of collection for the Museum is purchase, donation and exchange.

INDORE, P. 3,10,859.

## The Central Museum

F. 1929.

*Hist.* The Museum was founded in October 1929 and was mainly archaeological. Other sections have since been added from time to time and the Museum contains about 7,000 exhibits. Attached to the Museum is an institution known as Nara Ratna Mandir or Hall of Great Men founded in 1923 but amalgamated with the Museum as a separate entity in 1931. It contains pictures of great men of all countries, castes, creeds with notes on their lives and achievements. A biographical library is attached to the Nara Ratna Mandir which contains about 700 books.

*Scope & Coll.* The Museum contains mainly archaeological collections representing the different branches like iconography, numismatics, epigraphy, history, ancient pottery, arms and accoutrements. There are inscriptions on stone and brick, copper-plates and seals, Brahmanical and Jain images of stone and metal, architectural carvings. There are paintings of the various Indian schools, a rare collection of manuscripts and of ancient ornaments. The Museum has also sections to represent geological and ethnological collections and commercial products.

*Ed. Act.* A library is attached to the Museum mainly for departmental use but students are also sometimes allowed to use the books during working hours in the Museum. Students from local schools accompanied by teachers are shown round by the Curator. A small section for children is also provided. There is a small collection of lantern slides mainly of monuments of Gwalior. Labels are bilingual in English and Hindi.

*Pub.* The museum, Indore.

*Working hrs.* Open on all days except Wednesdays and other gazetted holidays from 11 A.M. to 5 P.M.

*Adm.* Free.

*Gov. body.* It is governed by the Deputy Director of Archaeology and Museums, Madhya Pradesh.

*Staff.* Curator—Shri P. G. Paranjpe, M.A., Guide, five Caretakers, one clerk and one chowkidar.

*Fin.* The annual budget provision for the Museum is Rs. 11,800/-.

*Rem.* The average number of visitors per day is 53 and 14,913 in a year though on special occasions like fairs and conferences there is a greater influx. The present Museum building is inadequate and unsuitable. A Caretaker looks after the Museum day and night. The coins and other valuables are kept in a safe. As storage space is insufficient, duplicates are kept in cupboards. Exhibits are collected usually by exploration, got as treasure trove, sometimes by purchase, and very rarely as donations.

KHAJURAHO, P. 4,000.

## Archaeological Museum

F. 1910.

*Hist.* The Museum at Khajuraho was opened in 1910 and named Jardine Museum after Mr. Jardine, the then Political Agent in Bundelkhand. The collections here are from the ruins of the old Khajuraho temples collected and preserved by Mr. Jardine. After the merger of the Vindhya Pradesh this was taken over by the Department of Archaeology in India and provided with a Curator and staff for looking after it. It is now called the Archaeological Museum, Khajuraho.

*Scope & Coll.* It is purely an archaeological Museum consisting of about 2,000 sculptures and architectural pieces. The collection is a rich one and

fairly represents the three principal faiths i.e., Brahmanical, Buddhist and Jain in this region in the 10th-12th centuries A.D.

*Ed. Act.* The Museum material is explained to the students and parties of visitors, by the Curator on request. The labels here are bilingual in Hindi and English.

*Pub.* Guide to Khajuraho by Chandra and Dhama.

*Working hrs.* The Museum is open on all days from 9 A.M. to 5 P.M.

*Adm.* Free.

*Gov. body.* It is under the control of the Superintendent of the Museums Branch, Department of Archaeology, Government of India.

*Staff.* Curator—Shri B. S. Nayar, M.A., B.A. (Hon.) Clerk, marksmen, five attendants and a sweeper.

*Fin.* The annual budget is Rs. 15,600.

*Rem.* The Museum is conveniently situated near the temple.

NOWGONG, P. 50,000.

#### State Museum, Dhubela Palace

F. 1937.

*Hist.* The Museum was established in the year 1937 by His late Highness Maharaja Saheb Sir Gulab Singh Ju Deo of Rewa and was named Sri Venkat Sadan Museum after the name of Maharaja Venkat Raman Singh, the then Maharaja of Rewa. The collections in the Museum are due to the efforts of the then Superintendent of Archaeology, Vindhya Pradesh, Rewa. This was opened as the State Museum of Vindhya Pradesh by Pandit Jawaharlal Nehru on 12th September 1956.

*Scope & Coll.* The collection in the Museum mainly consists of archaeological material which can be divided under the following heads: (a) Images and Sculptures, (b) Copper Plates and Inscriptions, (c) Copper Implements, (d) Coins, (e) Terracottas, (f) Picture Gallery (g) Mineral products, (h) Heirlooms of the Maharajas of Rewa, (i) Wood and Ivory work and (j) Miscellaneous.

The sculpture gallery is a rich and important one containing a fine series of Jain images of Tirthankaras, Yakshas, Yakshis and among Brahmanical images a delightful group of Devi images from Gorgi resembling those of the Yogini group from Bheraghat and several other figures of Siva, Vishnu and other divinities and scenes from the *Bhagavata*, *Ramayana* and other texts.

The Epigraphical section contains lithic records of the Kushana and Gupta periods as also early copper plate grants of the 6th century in addition to several medieval stone inscriptions of the Kalachuris and some interesting *Sati* stones.

*Ed. Act.* Previously there was a Library attached to the Museum which has now been separated and is maintained by the Education Department. There are no special educational facilities offered by the Museum, but educational institutions are interested in the Museum and scholars from Allahabad and Banaras Universities pay periodical visits.

*Pub.* A Guide to the State Museum, Dhubela, Nowgong, by S. K. Dikshit, M. A., Price Re. 1/-.

*Working hrs.* Open on all days except on Sundays and other gazetted holidays from 10-30 A.M. to 4-30 P.M.

*Adm.* Free.

*Gov. body.* The Museum is administered by the Government of Madhya Pradesh.

*Staff.* Curator—Shri S. K. Dikshit, M.A., Accountant, Photographer-Draughtsman, two Clerks, dafri, two peons, two chowkidars and a gardener.

*Fin.* The exact budget provision is not known.

*Rem.* The Museum is suitably situated in Nowgong. The average number of visitors during the year is 5,691 and 16 per day. The watchmen look after the safety of the coins and other valuables. The sources of collection for the Museum are exploration, purchase, treasure trove and excavations. There is as yet no arrangement for exchange of duplicates. The labels are all in English.

RAIPUR, P. 89,804.

#### Mahant Ghasidas Memorial Museum

F. 1875.

*Hist.* This is a regional Museum for Chattisgarh District of Madhya Pradesh maintained by the State Government. The Museum building has been constructed out of a munificent grant of Rs. 1,50,000/- given by the Ranisaheba Jyotidevi and her son Rajasaheb Digvijayadas of Nandgaon. They also donated a sum of Rs. 50,000/- for the "Mahant Sarvesvardas Library" which is at present housed in the Auditorium Hall of the Museum. The old Raipur-Museum, founded by the late Mahant Ghasidas of Nandgaon in 1875, and administered by the Museum Fund Committee which was a sub-committee of the Janapad Sabha, has been merged in the Museum. The Museum and the library in a newly built building were declared open by Dr. Rajendra Prasad, President of India, on the 21st March 1953. The Museum, a two-storeyed building, has an entrance hall, two galleries to the east of the entrance hall, an auditorium hall to its South, four rooms for office and stores on the ground floor, and two galleries about the entrance hall, and is situated in a garden with extensive lawns maintained by the Museum for the use of the visitors.

*Scope & Coll.* The Museum collections are mainly regional though some are from the other parts of the State and even from other States in India. They are in five sections: Archaeology, Anthropology, Natural History, Arts and Crafts, and Paintings.



In the entrance hall is exhibited the collections of modern Indian paintings. The gallery to the east of the entrance hall is devoted to the Arts and Crafts Section with specimens of plain and engraved metalware from Banaras and Jaipur, inlaid and relief stone work from Agra, lacquered and decorated wood work from Agra, Jaipur and Bijanore, ornamental pottery from Jaipur, Bombay and Chunar, a wooden table from Visanagar, North Gujarat, enamelled ware from Bombay and Bidhiware from Lucknow. The Archaeological Section housed in the gallery further to the east contains interesting post-Gupta and Kalachuri sculptures, a small collection of bronzes including some notable inscribed images of Buddha and Bodhisattva from Sirpur of the 7th-8th century A.D., an inscribed wooden pillar from Kairati of the 2nd century A.D., and copper plates of the Sarabhapuris, Somavamsis and Kalachuris of Dakshina Kosala. The stone inscriptions and architectural pieces are exhibited in the verandah. The Anthropological exhibits are mainly articles used by the aboriginals of the Chattisgarh region, including garments, headgear, ornaments, household articles and musical instruments. There is also a section of arms and armoury.

*Ed. Act.* The Gallery Assistant explains the exhibits to the visitors and parties of school and college students. There is a separate Library for the public and another for departmental use and research the former containing 10,000 books in English, Sanskrit, Marathi and other languages, the latter having 2,000 books and journals.

*Pub.* (1) Souvenir published at the time of the opening of the Museum in 1953. (2) Descriptive list of stone inscriptions and copper plate grants in the Museum. (3) List of coins. (4) Picture Postcards.

*Working hrs.* Open from 9 A.M. to 5 P.M. on all days except Mondays and other special holidays like the Republic Day, *Diwali*, *Holi* and *Dussehra*.

*Adm.* Free.

*Gov. body.* The Museum is controlled by the Deputy Director of Archaeology and Museums, Bhopal under the Government of Madhya Pradesh.

*Staff.* Assistant Curator—Shri B. C. Jain, M.A., Gallery Assistant, Librarian, Clerk, daftari, nine peons, chowkidar, watchman and sweeper.

*Fin.* The annual budget is Rs. 30,000.

*Rem.* The Museum has started life in a new building specially planned and erected recently and as it has the necessary equipment including an auditorium, it is expected to help the educational needs of the region. The average number of visitors in a day is more than 550 though on special occasions like *Mahadeoghat mela* day and *Rath Yatra* day the number mounts to 5000.

SAUGOR, P. 66,442.

#### Archaeological Museum, University of Sagar

F. 1951.

*Hist.* In 1951, this museum was started to bring together the archaeological material in the Mahakosala area.

*Scope & Coll.* It has a representative collection of pre-historic implements, sculptures, terracottas, inscriptions, coins, beads, etc. Two archaeological sites, i.e. Tripuri in Jabalpur district and Sirpur in Raipur district, excavated by the Archaeological Department of the Sagar University, have yielded a number of antiquities, and these along with the surface finds from Sagar district and the round about area total over 2,000 antiquities.

*Ed. Act.* The museum has a library with 500 books and journals intended for departmental use. The material in the museum is explained by the staff of the department and occasional lectures are also arranged. There is a collection of lantern slides for the benefit of the students. Periodical exhibitions are also arranged. The labels are bilingual in Hindi and English.

*Pub.* (1) *Madhya Pradesh ke Puratatva ki Ruprekha*—by Dr. M. G. Dikshit, (2) Report on Tripura Excavation by Dr. M. G. Dikshit

*Working hrs.* Open on all days except Sundays and gazetted holidays from 10-30 A.M. to 5 P.M.

*Adm.* Free.

*Gov. body.* The museum is under the administrative control of the Professor of Ancient Indian History, Culture and Archaeology, Sagar University.

*Staff.* Clerk and peon.

*Fin.* The annual budget for the museum is Rs. 3,500/-.

*Rem.* The museum building is unsuitable and inadequate though there is no lack of storage space. The average number of visitors is 15 a day and 5,000 in a year. The sources of collection are exploration and excavation.

SANCHI, P. 300.

#### Museum of Archaeology

F. 1919.

*Hist.* This Museum was created by Sir John Marshall, the then Director-General of Archaeology in India, by housing on the spot the smaller antiquities recovered during the excavation and conservation of the site. The sculptures and other architectural pieces that could not be preserved in site were arranged in this Museum under the personal supervision of Sir John Marshall who made over the Museum to the newly created Archaeological Department of the Bhopal State in 1919. In July, 1953, the Central Circle of the Department of Archaeology was formed and the Museum is now under the Control of the Archaeological Department of the Government of India.

*Scope & Coll.* The Museum consists of sculptural pieces found at Sanchi during the excavations and from the immediate neighbourhood. The collections

include carvings from the Mauryan to the medieval period and also the Asokan capital, gateway and railing fragments, casts of the Sanchi relic caskets, pottery, agricultural implements, household and monastic utensils of iron, bronze and copper, terracottas and coins. The Museum consists of a hall with open front, two adjacent rooms and a large open courtyard in all of which the exhibits are displayed.

*Ed. Act.* The Custodian of monuments explains the monuments and the material in the Museum to those who seek his aid. The labels are in English as visitors come from all over the world. They are also being given in Hindi making them bilingual.

*Pub.* (1) Catalogue of the Museum of Archaeology at Sanchi—Re. 1/-. (2) Picture Postcards.

*Working hrs.* Open on all days from 9 A.M. to 5 P.M.

*Adm.* Free.

*Govt. body.* The Museum is under the Superintendent, Department of Archaeology, Central Circle.

*Staff.* Custodian of the Monuments and Museums—Vacant, two clerks and four attendants.

*Fin.* The annual budget is Rs. 12,700.

*Rem.* The Museum has an average number of 15 visitors a day and 6,000 in the year though in winter there is a large number of foreign visitors. The Museum building is fairly adequate and the smaller antiquities are displayed in cases in the adjacent rooms. A chowkidar of the Department lives in the area and looks after the Museum. There is no storage space. The services of the Archaeological Chemist in India are available when chemical treatment is required. The collections are mainly acquired by exploration and excavation. It is proposed to extend the Museum and exhibit some more antiquities.

SONAGIR, P. About 500.

#### Digamber Jain Museum

*F.* 1948.

*Hist.* The Museum was founded in the year 1948. A collection of archaeological objects and sculptures scattered near about the Sonagir hill has been arranged in this Museum. The Curator has visited some of the important Museums and added to the collections here. The aim of this Museum is to get together a good collection of Jain antiquities. This is possible with proper facilities as the area within a radius of 40 miles is very rich in archaeological material.

*Scope & Coll.* The collection consists of archaeological material, mostly Jain sculptures.

*Ed. Act.* Nil.

*Pub.* Nil.

*Working hrs.* Open on all days from 7 A.M. to 4 P.M.

*Adm.* Free.

*Gov. body.* The Museum is administered by the Sonagir Committee.

*Staff.* The staff of the Committee supervise the work of the Museum.

*Fin.* No special budget is provided but expenses are met out of the general budget.

*Rem.* Though the population of the village Sonagir is only about five hundred, thousands of pilgrims visit the place every year and during the annual fair ten thousand visitors come to Sonagir. The Sonagir Committee has arranged for a watchman for the Museum. Collections and additions are made locally from the neighbourhood. Exchanges have not been thought of yet. Labels are provided for exhibits in Hindi only. The Museum is anxious to expand by adding further material by the removal of restrictions in collecting specimens lying neglected all over.

#### MADRAS

MADRAS, P. 14,16,056.

##### (i) Fort St. George Museum

*F.* 1948.

*Hist.* This Museum, located in Fort St. George, was organised in 1948, shortly after the Indian Independence, for housing relics of the British period in South India. It is located in an ancient building which is itself a monument constructed in 1792, as the 'Exchange', where the Company officers and local merchants met for trade agreement. The Museum, as it has now developed, offers great scope for the study of the growth of Fort St. George, the first British settlement in India and the history of South India during the last three centuries.

*Scope & Coll.* The scope of the Museum includes arms, manuscripts, paintings, prints, coins, medals, textiles, porcelain, etc. There are five galleries composing the Museum, three for portraits, prints and arms and two for miscellaneous antiquities like coins, medals, records, silver communion vessels, etc. The portrait gallery contains oil paintings of former Governors of Madras, Kings and Queens of England and Nawabs of the Carnatic. The prints section contains 18th century views of Fort St. George, St. Thomas Mount, Tanjore, Tirunelveli and other historical places. The Armoury Section contains weapons that give an idea of the Madras army organised in 1752. Other antiquities are displayed in the two halls. In one of the halls to the right are exhibited medals and coins of Madras, Bombay and Bengal mints as also those of the Portuguese, French and Danes. The other hall contains the East India Company and Arcot Porcelain manufactured at Canton in England. In the next hall are shown the silver communion vessels of St. Mary's Church, a

**model** of Fort St. George, the palanquin of the Nawab of Arcot and the old locks and keys of Fort St. George.

**Ed. Act.** The Curator or Junior Gallery Assistant takes round visitors, particularly teachers and students on request. A Library is being built up. It is mainly for departmental reference and contains 1091 books and periodicals. Adequate labels are provided in the galleries in two languages, English and Tamil. The University and other educational institutions sponsor organised visits to the Museum. The aid of charts, models, cards, pictures, etc. is freely taken here for illustrating special features to the visitors.

**Pub.** An illustrated pamphlet on the Fort St. George Museum published in the "Madras Information" and of which 2,000 reprints have been supplied by the Director of Information, Madras are distributed free to interested visitors.

**Working hrs.** 9 A.M. to 5 P.M. on all days including Sundays and other holidays.

**Adm. Free.**

**Gov. body.** It is under the Superintendent, Museums Branch of the Department of Archaeology, Government of India.

**Staff.** Curator—Sri K. R. Vijayaraghavan, B.A., Junior Gallery Assistant, Lower Division Clerk, Store-keeper, Marksman, Head Attendant, chowkidar, five attendants.

**Fin.** The annual budget is Rs. 30,000/-.

**Rem.** The Museum is located in Fort St. George and being a Museum of British relics, it is ideally situated and is easily accessible. The average number of visitors is 325 and 1,15,000 in the year. On special occasions like the Christmas holidays, *Mattupongal* day, the day following *Vaikuntha Ekadasi* and Independence Day, there is a larger rush of visitors. The building is suitable, but requires more gallery and storage space. The Chemist of the Department attends to the Museum. There are amenities in the shape of fans, seats, etc. for visitors. The sources of acquisition are only purchase, donation and loan as the Museum is not yet recognised for treasure trove purposes. It is an institutional member of the Museums Association of India.

## (ii) Government Museum and National Art Gallery

**F.** 1851.

**Hist.** It was about 1828 that the Madras Literary Society, a branch of the Asiatic Society of London, conceived the idea of a Museum of Economic Geo-

logy at Madras and began collecting geological specimens but lacking funds and space for an effective Museum the Society addressed the Madras Government to take the initiative in the formation of the Museum. In 1843 Major General W. Cullen suggested to the Government the starting of local Museums not only for helping interest in minerals but also for the encouragement of agriculture and improvement of processes. On the basis of the letters of General Cullen and the Secretary, Madras Literary Society the Court of Directors of the East India Company replied in a despatch dated 20th May, 1846, "With reference to the proposition for establishing Local Museums in the Provinces, consider for reasons stated, that the formation in the first instance of a Central Museum at Madras which might be advantageously connected with the University should be the primary object and willingly authorize such small charges as may be necessary for the collection and transmission to the Cultural Museum of interesting objects from any Local Museums in the Provinces as it may hereafter be expedient to authorize". In 1850 Assistant Surgeon Edward Green Balfour, Medical Officer of the Governor's Bodyguard and Assay Master offered his services as Officer-in-Charge of the proposed Museum. So the Central Museum commenced its life in the College of Fort St. George. Balfour did not limit the scope of the Museum and articles of great value were consequently received from liberal donors. By the 9th August, 1853 the Museum had a total of 19,830 specimens and though only 20 months old, could "bear a favourable comparison with the long established Museum of the Bengal Asiatic Society in Calcutta". Soon the rooms in the College allotted for the Museum were so overcrowded that the Government was requested for a separate building. It was considered "most feasible and least expensive to appropriate the bulk of the Pantheon", and old structure dating back to the time of Clive of which very little remains today except the plinth and a part of the ornamental floor of the two rooms where pictures were exhibited.

Dr. Balfour not only developed the Museum at Madras, but encouraged the starting of local Museums at Bangalore, Bellary, Coimbatore, Cuddalore, Ootacamund, Secunderabad, Mangalore, Tiruchirapalli, etc. In 1855 there were in all six Local Museums attached to the Madras Museum in the Provinces of Madras at Bellary, Coimbatore, Cuddalore, Mangalore, Ootacamund, and Rajahmundry. These Local Museums in the districts started with such high hopes received little support or attention and five were closed down by 1861 and in 1875 even the last disappeared. In 1854 a young cheeta and a young tiger kept in the Museum attracted visitors and Dr. Balfour as an experiment requested the Nawab of Carnatic to send to the Museum all wild animals in his possession. By 1856 the Madras Museum had a Zoological Garden with 360 animals and the Museum-Zoo was very popular. In 1863 the City Municipality took over the Zoological Gardens and removed it to its present

site in the People's Park. By 1855 the Museum had ample material for teaching mineralogy, palaeontology and about Molluscan animal and vertebrate Zoology. By 1859 the departments in the Museum were (a) Natural History with Zoological Gardens, (b) Geographical Geology, (c) Economic Geology, and (d) Public Library. A number of catalogues and reports were published during Dr. Balfour's time.

During the time of Dr. Bidie the Botanical Section was strengthened and Ethnology was also given a place in the Museum. It was during this period that Foote, the father of Indian pre-historic archaeology, made his first discovery of early man in the valley of the Cortelair river and the Madras Museum received some of these finds as gifts. The famous Amaravati marbles which started arriving during Dr. Balfour's time were added to and set up by Dr. Bidie. The Library and Lecture Hall were completed in 1875 and public lectures began to be delivered under the auspices of the Museum. The Connemara Public Library and theatre buildings were completed in 1896, and more sculptures from Amaravati and the relic caskets from Bhattiprolu were acquired about this time. Dr. Thurston who was in charge of the Museum at this time reversed the policy of his predecessors in respect of the scope of the Museum by limiting it to the Archaeology, Natural History, Arts, Crafts, etc. of the Madras Presidency. Unfortunately, in his time the extra-Indian material was stored or given away to other institutions, and thus the Gandhara collection of sculptures were returned to Lahore. No doubt, Thurston increased the activities of the Museum and his contribution to Anthropology is particularly noteworthy. He paid great attention to the publication side in the Museum. But probably the greatest figure who was responsible for the unique place that the Madras Museum occupies amongst Museums in India, was the dynamic personality of Dr. Gravelly who combined in himself the scholar, scientist and museologist. During his time there was a thorough reorganisation of the Museum in every section. The magnificent bronzes as they are now displayed, the Sculpture Section, the Ethnological, Geological, Zoological and Botanical Sections have been vastly improved during his time. The importance of chemical conservation was keenly felt and a separate section and a laboratory were established by him for the treatment of the Museum material. Research and publications were given their due place during his regime and a magnificent series of bulletins are a lasting record of his achievement. The Connemara Public Library was also given an important place in his scheme of the development of the Museum. In 1951, the Madras Government Museum celebrated the Centenary with great enthusiasm.

*Scope & Coll.* The Museum is devoted to Art, Archaeology, Anthropology, Zoology, Botany, Geology and Numismatics. The first room in the rear building contains a small collection of pictures—

which includes paintings of Raja Raja Varma and Ravi Varma, Dhurandar and several other modern artists in oil and other mediums as also paintings of the older schools representing local traditions from Cuddapah, Kurnool, Tanjore and Mysore.

In the adjoining rooms in the large hall the zoological collections are housed. To the left there are three large rooms and one small room devoted to the vertebrates and proceeding from these are three rooms assigned to comparative Zoology. Special exhibits illustrate the means by which flight is accomplished by various creatures, as also structures like scales, fur, feathers, teeth, horns and membranes derived from the skin of vertebrates. Skeletons of different animals and a series of skulls of buffaloes, cattle and goats illustrating variations in their horns are displayed. In the vertebrate gallery is an exhibit of the poisonous and harmless snakes of South India, the curious flying dragon, the chameleon and various groups in natural surroundings. Three corresponding rooms in the first floor are devoted to the fishes and invertebrates. In the first of these rooms corals, with illustration of life history of certain parasites occupy a prominent place and in the next gallery are shells, lobsters, crabs, centipedes, spiders and insects, and in the third room are fishes.

The two remaining rooms on the first floor contain the botanical collections illustrating the morphology, taxonomy and economic importance of South Indian plants. There is a herbarium collection and specimens of South Indian timbers, fibres, and medicinal plants.

Behind the central hall on the ground floor there is a small gallery with exhibits pertaining to elephants.

The gallery beyond this contains the geological collections where are examples of the principal rocks and minerals of South India, fossils, methods of gold extraction, mica from the Nellore mines and varieties of building stones.

To the right of the central room and corresponding to the Zoological Section on the ground floor are the archaeological galleries. The first gallery contains Jain antiquities including the famous ones from Danavulapadu which lead on to the splendid collection of marbles from Amaravati and other Buddhist sites from the Krishna valley whence to the rear is a hall wherein are also exhibited Buddhist sculptures mainly from Goli. Here sculptures and architectural pieces of the Pallava, Chola and later periods both from the Tamil and Canarese districts are displayed. This leads on through a narrow corridor containing memorial stones to the new archaeological extension wherein on the ground floor the various schools of different dates both Tamilian and Chalukyan are represented and the principal North Indian schools in the

bays of the first floor. Here the development of scripts like Brahmi, Tamil, Grantha, Telugu, Canarese and Nagari is depicted by means of charts and examples. In a small corridor beyond this leading to a larger room, where pre-historic antiquities from Mohenjodaro are displayed, are shown terracottas and casts of coins which form an important collection in the Museum and are preserved along with copper-plates separately. The development of temple architecture is shown by means of photographs near the entrance of the extension building.

Separated by the Connemara Library from the near building is the front building which has a separate entrance. On the ground floor the rooms are devoted not only to the magnificent collection of pre-historic antiquities, but also to the splendid Arms Gallery principally from the armouries of Tanjore and Fort St. George. From the latter a good portion of the collection has been handed over to the Fort Museum in Fort St. George. In the pre-historic Gallery are early stone and metal implements, pottery, beads etc. and in the adjoining room the pre-historic antiquities from the Iron Age sites of Adichanallur and Perumbair including funerary urns, pottery and iron antiquities and a terracotta sarcophagus, in the form of a ram, from Cuddapah. Near the entrance to the Pre-historic Gallery is a huge primitive sacrificial post towards one side and on the other cases containing a fine collection of shadow play leather figures. On the first floor four rooms are devoted to Archaeology, three to metal images, one to carvings in wood and ivory and one to metal work and china. There is a fine collection of South Indian musical instruments and numerous models of types of huts used by primitive tribes. Writing implements and materials, some transparencies of Malavali devil-dancers and materials for primitive fire-making and sorcery are important anthropological exhibits. There is also a fine set of life size models of Kathakali dances recently acquired and exhibited here.

The magnificent collection of South Indian metal images here is specially noteworthy in this Museum not only for the number but also for the artistic quality and variety. Selected Buddha, Jain and Hindu images both Siva and Vaishnava are exhibited. There is a hall of images of dancing Siva at the top of the stairs of which one is the most noteworthy in the world. In the Gallery of miscellaneous metal work are beautiful South Indian lamps and articles used in household and temple worship, combs, boxes, trays, etc. with some Tibetan and Nepalese figures for comparison. There is also a fine collection of wood carvings including figures of Hindu deities from old temple cars, beams, lintels, etc. from ancient houses and

exquisite sandalwood boxes and figures of Hindu deities.

There is a large collection of coins kept in safes in an upper room and in a shed in the Museum grounds is a huge collection of inscribed stones.

*National Art Gallery:* The Victoria Memorial Hall belonging to the Victoria Technical Institute was secured on rent and in this magnificent building the recently organised National Art Gallery was housed and declared open in 1951 by the Prime Minister Pandit Jawaharlal Nehru during the Centenary celebration of the Madras Museum. This fine addition to the Madras Museum contains select pieces of art. The famous bronzes like Natesa from Thiruvalangadu, the group of Rama, Sita, Lakshmana and Hanuman from Vadukkuppanaiyur, some selected wood carvings, ivory carvings, metal-ware, bidriware, palampore, textiles and some paintings representing the Mughal, Rajput, Deccani, Tanjore and Mysore schools and some paintings by modern artists including Ravi Varma, are tastefully decorated in the large and well-lit galleries.

*Ed. Act.* Though the Museum has no library of its own the Connemara Public Library which is one of the best libraries in India is situated within the premises of the Museum and is accessible to the officers of the Museum. The Museum arranges for demonstration to school teachers to help them bring the students in batches for the study of the Museum material and there is also a course of Museum technique for the benefit of school teachers to help them in organising school Museums. The material in the Museum is explained to school children, college students and post-graduate students visiting the Museum by the Curators and Assistant Curators. Very often Museum officers give lectures and talks. There is in the Museum a theatre which is one of the best in India. A separate Children's Museum is shortly to be organised. There is a large collection of lantern slides for educational purposes. The Museum has a Cine Projector and is contemplating a collection of educational films. Photographs are on sale at the sales counter in the Museum. Sets of casts of coins are also prepared and sold to schools to help and to create interest amongst high school children in the study of numismatics. Periodicals and special exhibitions are arranged at frequent intervals. Exchange of publications is made with Museums and other educational institutions in India and abroad and the exchanged publications are received in the Connemara Public Library. There are adequate labels for the exhibits in the galleries in three languages—English, Tamil and Telugu. Students studying for the diplomas and degrees in Anthropology are deputed to the Museum and the course is conducted by the Superintendent. The historical and biological collections in the Museum are also used for study by the college students.

Vol. & No.	Description	No of Pages	No. of Plates	Price in Rs.
<i>Natural History Section</i>				
Vol. I, No. 1, 1927	The Littoral Fauna of Krusadai Island in the Gulf of Manaar, with appendices on the vertebrates and plants. By various authors . . . . .	196	26	8/-
Vol. I, No. 2, Part I, 1930.	Supplement to the Littoral Fauna of Krusadai Island in the Gulf of Manaar-Polly-Chheta by B. Sundara Raj, and Alpheidae by F. H. Gravely . . . . .	79	1	2/-
Vol. I, No. 2, Part 2, 1931.	Three species of Alchyonaria by Sydney J. Hickson, F.R.S. (with three text figures) . . . . .	9	..	-/4/-
Vol. I, No. 2, Part 4, 1943.	Supplement to the Littoral Fauna of Krusadai Island in the Gulf of Manaar—Porifera By M. Burton, D. Sc. . . . .	58	9	1/14/-
Vol. II, No. 2, Part 5, 1943.	The Foraminifera of Krusadai Island in the Gulf of Manaar by C. P. Ganamuthu, M.A., D.Sc., F.Z.S. . . . .	21	4	1/6/-
Vol. II, 1929	The Flowering Plants of the Madras City and its immediate neighbourhood. By P. V. Mayuranathan, B.A., Botanical Assistant, Madras Museum . . . . .	345	38	8/-
Vol. III, No. 1, 1930	The Scyphomedusae of Madras and the neighbouring coast. By M. G. K. Menon, M.A., Research Scholar, Madras University Zoological Laboratory . . . . .	28	3	1/2/-
Vol. III, No. 2, 1932.	The Hydromedusae of Madras by M.G.K. Menon, M.A. . . . .	32	3	1/2/-
Vol. III, No. 3, 1933.	The Life-Histories of Decapod Crustacea from Madras By M. Krishna Menon, M.A. . . . .	45	10	2/6/-
Vol. III, No. 4 1933.	Sagitta of the Madras Coast by C.C. John, M.A., D.Sc. . . . .	10	1	
Vol. III, No. 5, 1937.	Decapod Larvae from the Madras Plankton By M. Krishna Menon, M.A., M.Sc. . . . .	55	9	1/14/-
Vol. III, No. 6, 1940.	Decapod Larvae from the Madras Plankton—II. By M. Krishna Menon, M.A., M.Sc. . . . .	47	8	1/8/-
Vol. IV, No. 1, 1931.	The Indian Species of Genus Caralluma (Fam. Ascleptadaceae) by F. H. Gravely, D.Sc. and P. V. Mayurnathan, B. A. Government Museum, Madras . . . . .	28	4	1/8/-
Vol. IV, No. 2, 1938.	Supplement to the Flowering plants of Madras City and its immediate neighbourhood By E. Barnes. D.Sc. . . . .	46	7	1/10/-
Vol. V, No. 1, 1941	Shells and other Animal Remains found on the Madras Beach I. Groups other than Snails, etc. By F. H. Gravely, D.Sc. . . . .	112	Nil.	3/2/-
Vol. V, No. 2, 1942	Shells and other Animal Remains found on the Madras Beach II. Snails, etc. (Mollusca Gastropoda) By F. H. Gravely, D.Sc. . . . .	110	Nil	2/12/-
Vol. VI, No. 1, 1949	The Thaliacea of the Madras Plankton by R. Velappan Nair, M.Sc. . . . .	41	6	1/12/-
Vol. VI, No. 2, Pt. 6	Amphineura and Gastropoda of Krusadai Island By Thomas Satyamurthi, M.A. . . . .	..	..	10/12/-
Vol. VI, No. 2	Cirripedia of the Madras Government, by A. Daniel . . . . .	40	16	2/5/-

Vol. & No.	Description	No. of Pages	No. of Plates	Price
<i>General Section (with separate volumes for Anthropology and Archaeology respectively)</i>				
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Vol. I No. 2, 1932	Catalogue of the South Indian Hindu Metal Images in the Madras Government Museum by F. H. Gravely, D.Sc. and T.N. Ramachandran, M.A.	144	23	5/8/-
Vol. I, No. 1, 1930	Tiruparuttikundram and its temples, with appendices on Jain units of measurement and time, cosmology and classification of souls By T. N. Ramachandran, M. A.	260	37	11/4/-
Vol. II, No. 1, 1930	The Adichanallur skulls By S. Zuckerman, M.A., M.R.C.S., L.R.C.P., with Notes by Prof. G. Elliot Smith, F.H.S.	24	3	1/6/-
Vol. II, No. 2, 1931	The Sri Vaishnava Brahmans, By Diwan Bahadur K. Rangachari, M.A., L.T.	158	12	5/12/-
Vol. II, No. 3, 1931	Catalogue of the Musical Instruments exhibited in the Government Museum, Madras By P. Sambamurti, B.A., B.L.	25	9	2/8/-
Vol. II, No. 4, 1937	Social and Physical Anthropology of the Nayadis of Malabar By A. Aiyappan, M.A.	141	12	3/2/-
Vol. III, No. 1, 1934	The Three main Styles of Temple Architecture recognised by the Silapasastras. By F. H. Gravely, D.Sc., and T. N. Ramachandran, M.A.	26	2	1/-
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Vol. III, No. 3 1938	Catalogue of Venetian Coins in the Madras Government Museum, by T. G. Aravamuthan, M.A., B.L.	59	1	1/8/-
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1939 . . .	Illustrations of Indian Sculpture—Mostly Southern, for use with the Guide to the Archaeological Galleries By F.H. Gravely, D.Sc., and C. Sivaramamurti, M. A.		45	1/-
Vol. IV, 1942	Amaravati Sculptures in the Madras Government Museum By C. Sivaramamurti, M.A.	376	65	14/8/-
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**Working hrs.** Open from 7 A.M. to 5 P.M. on all days except on Fridays.

**Adm.** Free.

**Gov. body.** The Museum and the National Art Gallery are administered by the Superintendent and a Committee constituted for each by the Government.

**Staff.** Superintendent—Dr. S. T. Satyamurti, M.A., D.Sc., Curator, Anthropological Section—Sri C. J. Jayadev, M.A., L.T., Curator, Archaeological Section—Sri P. R. Srinivasan, M.A., Curator, Botany and Geology Sections—Sri M. S. Chandrasekhar, B.Sc., Curator, Numismatics Section—Kumari R. Vanaja, M.A., M. Litt., Curator, Chemical Conservation Section—Sri N. Harinarayana, M.A., B.Sc. (Tech.), Assistant Curator, Natural Science Section—Kumari A. Vimala, B.A., Assistant Curator, Art Archaeology Section—Kumari Padma, B.A., B.T., Office Assistant, three Upper Division Clerks, six Lower Division Clerks, Typist, Senior Taxidermist, Second Taxidermist, Photographer, Assistant Photographer, Caretaker of Museum and Theatre, Printer, eight Attenders Duftadar, 37 peons, 11 watchmen, garden mistry, two gardeners and seven sweepers. National Art Gallery Staff: Clerk, two peons, two watchmen, garden mistry, four gardeners.

**Fin.** Annual budget provision is Rs. 2,61,500.

**Rem.** The Museum is suitably located in the city and the average number of visitors per day is 1,218 and in a year 4,81,287 although on special occasions like "Kannupongal Day" and "Vaikuntha Dvadasi Day" there is a larger number. The Museum building is at present adequate for the exhibits and there is plenty of scope for extension and in fact there are plans for future extensions also. The storage space however is not adequate. There are day and night watchmen to guard the Museum and the coins are kept in a strong room. A separate Chemical Laboratory is provided for the Museum. All facilities such as seats, fans, etc. are provided for the visitors. The Museum freely exchanges specimens with other Museums in India and abroad. It is recognised for treasure trove finds and the sources of collection are purchase, exploration, excavation, donation, treasure trove and exchange. The aid of maps, charts, models, casts, pictures, transparencies, etc. is taken for illustrating special features. The Museum is an institutional member of the Museums Association of India. The Museum arranges for special classes in Museology, when batches of teachers are deputed by the Director of Public Instruction for training in the Museum technique to organise their own school Museums. To secure the cooperation of the public both official and non-official from the various districts, five Honorary Correspondents have been appointed. Efforts are being made to introduce illuminated dioramas, and coloured schemes of backgrounds for show-cases. Sets of metal casts of coins illustrating the history of Indian Numis-

matism are prepared for sale to the schools and the public.

MADURAI, P. 3,61,781.

### (i) Gandhi Smarak Sangrahalaya (Gandhi Memorial Museum)

**F.** 1949.

**Hist.** The Gandhi Smarak Nidhi decided in 1949 to set up four museums at different centres in India to commemorate the sacred memory of Mahatma Gandhi and accordingly the Gandhi Smarak Sangrahalaya was started at New Delhi, Sevagram, Sabarmati and Madurai. The Museum at Madurai has the same object as the rest, which is to collect and preserve records and relics pertaining to Gandhiji, including books by and on him, letters, paintings, photos, etc. For eight years this Museum has been collecting Gandhian literature in all the major Indian and foreign languages, letters written by Gandhiji to those in India and abroad and their photostat copies.

**Scope & Coll.** The collections here pertain to the personal relics of Gandhiji, portraits and Gandhian literature. The collection is being enriched by further additions.

**Ed. Act.** The museum is for educating the country in all aspects of Gandhiji's life and ideals. There is a reference library in the Museum containing books written by and about Gandhiji and other relevant literature useful for research on Gandhian thought, ideology and technique. The books are in various Indian and foreign languages. The reading room attached to the library has files of weekly papers founded by Gandhiji. Photostat copies of Gandhiji's letters, notes and petitions are available for consultation.

**Pub.** Nil.

**Working hrs.** Open on all days from 10 A.M. to 5 P.M.

**Adm.** Free.

**Gov. body.** The Gandhi Smarak Nidhi.

**Staff.** Director.

**Fin.** The Gandhi Smarak Nidhi finances the Museum as a part of its activities.

**Rem.** The Museum with its reference library containing valuable literature pertaining to Gandhiji's life and ideals is very popular and attracts a large number of visitors every month.

### (ii) Sri Meenakshi Sundareswarar Temple Museum

**F.** 1942.

**Hist.** The Museum was opened on 6th March, 1942, by Sir Thomas Austin, C.I.E., I.C.S. Though started well, it has in recent years been completely neglected and all the material is now stored in

godowns. It is hoped that the Museum would be organised properly.

*Scope & Coll.* Amongst the objects of the Museum noteworthy ones are metal images of damsels holding lamps, an exquisite cage-shaped lamp and hanging lamp shaped after a swan, temple conches, and chauries with decoration, jewellery boxes and other miscellaneous objects.

*Ed. Act.* Some of the exhibits are sent out for participation in exhibitions when called on to do so by the Hindu Religious and Charitable Endowment Department, Madras, as for instance in the All India Khadi Swadeshi and Industrial Exhibition, and the Fifth Tamil Festival at Coimbatore and Tanjore.

*Pub.* Nil.

*Working hrs.* The material of the Museum has been removed to a godown and it is now practically in a dormant stage. It is only on the request of interested visitors that the objects are shown.

*Adm.* Free

*Gov. body.* The Museum is a part of Sri Meenakshi Sundareswarar Devasthanam and is managed by the Temple authorities.

*Staff.* Nil.

*Fin.* No separate budget.

*Rem.* The Museum, really speaking, is yet to be organised as the material for it lies scattered in a godown and requires proper display. The objects collected are old articles of temple ritual worthy of note, which the temple possesses and can be made available.

PADMANABHAPURAM, P. 13,397.

#### Museum of Antiquities

F. 1939.

*Hist.* Organised in 1939 the Museum at Padmanabhapuram really consists of two Museums, one the Museum of antiquities and the other the Padmanabhapuram Palace itself.

*Scope & Coll.* In the Museum of Antiquities the collections consist of inscriptions both lithic and copper-plates, coins, stone images, etc., illustrating the early history of Travancore. The Palace is the ancient seat of the royal family of Travancore when the capital of the Travancore State was located there. This has been preserved with the furniture and other household and religious articles, mural paintings and weapons. The Palace furnishes an excellent example of domestic architecture of the period and contains specimens of wood carvings, sculpture, etc.

*Ed. Act.* The Curator takes round visitors and parties of students. There are adequate bilingual labels for the exhibits in English and Malayalam.

*Pub.* Nil.

*Working hrs.* Open from 9-30 A.M. to 1-30 P.M. and from 2-30 to 5-30 P.M. on all days except on Mondays.

*Adm.* Free.

*Gov. body.* It is a Government institution situated in the Madras State according to the division of state boundaries but administered by the Government of Kerala.

*Staff.* Curator—Shri V. Padmanabha Pillai, Attendant, night watchman, two gardeners and 17 part-time sweepers.

*Fin.* The annual budget provision is Rs. 10,000 excluding the provision for the maintenance of the buildings.

*Rem.* The average number of visitors per day is 200 and 73,000 in the year. Local festivals attract large crowds and during the summer months there is a large influx of tourists increasing the number of visitors. The Museum buildings are suitable and adequate. There is police guard and provision of night watch for the Museum. The coins and valuables are in the custody of the Curator. The sources of collection are exploration, purchase and treasure trove.

PUDUKKOTTAI, P. 44,527.

#### Government Museum

F. 1910.

*Hist.* The establishment of a State Museum was thought of in 1896. Though it was originally proposed to have it in the 'Ananda Bagh', the State Public Gardens, it was decided in 1909 that it should be located in the small "palace" in the main street of Tirugokarnam, a suburb of Pudukkottai. The Museum was opened in 1910, the Economic Section in 1912-13 and the Art and Industry Section in 1914-15, the former by the addition of 80 plants collected in the State and the latter with specimens of the products of the cottage industries carried on by women in the State, originally collected for the South Indian Women's Exhibition held at Madras. In 1923-24 the Archaeological Section was considerably improved. In 1946 the Agricultural Section was added and the Museum has at present the following Sections: Geology, Botany, Zoology Agriculture, Anthropology, Economic including Arts and Industries and Archaeology including Epigraphy and Numismatics. The exhibits were acquired by exploration, excavation, treasure trove, gifts from the Pudukkottai Darbar, the Madras Museum and the Bombay branch of the Royal Asiatic Society and other donors.

*Scope & Coll.* The collections deal generally with the Art, Industries, Ethnology, Archaeology, Economic products, Geology, Botany, Zoology and Agriculture of the old Pudukkottai State.

*Ed. Act.* The Museum has a library containing about 1,000 books primarily intended for departmental use but also available for consultation by students and scholars. The Curator and the Technical Assistant help the students and excursion parties when they visit the Museum. School children and college and post-graduate students are given all facilities in the galleries. Selected exhibits are occasionally sent in portable cases to the local schools as a part of the Museum's service to the schools. The aid of models and charts and plaster casts is availed of for illustrating special points. There are adequate bilingual labels in English and Tamil.

*Pub.* (1) The annual Administration Report, (2) A Bulletin and (3) A Handy Guide to the principal exhibits in the Museum (in English and Tamil).

*Working hrs.* Open from 8 to 11 A.M. and 2 P.M. to 5 P.M. on all days except on Sundays and other public holidays.

*Adm.* Free.

*Gov. body.* It is under the Curator who is under the administrative control of the Superintendent, Government Museum, Madras.

*Staff.* Curator—T. S. Sundaram, B.Sc. (Ag.) L.T., Technical Assistant, Taxidmist, Clerk, nine peons and a night watchman.

*Fin.* The budget provision is Rs. 16,615.

*Rem.* The Museum is situated in the Main Street of Tirugokarnam, a suburb of Pudukkottai, and is within the easy reach of visitors, whose daily average is 526 though on special occasions like the Car Festival of *Sri Brahadaamba-Gokarneswara* at Tirugokarnam in April-May and July-August, the *Dasarah* in September-October, and the *Maravammam* festival at Tiruvappur in February-March there is a larger number of visitors. The exhibits are housed in nine rooms of two contiguous State buildings which are by no means suitable in spite of the improvements made in 1934-37. A new building, specially designed for a Museum is a desideratum that the Pudukkottai Darbar were considering, but it has not been possible to provide it yet due to the present financial position of the Madras Government. There is practically no storage space and there are no laboratory facilities. The sources of collection are exploration, excavation, treasure trove and donation. The Museum being a branch of the Madras Government Museum is recognised for treasure trove purposes along with the Madras Museum. The policy of exchange of duplicates and presentation of specimens is accepted by the Museum. The Museum is an institutional member of the Museums Association of India. Attempts are being made to get Scouts trained in Museum work so that they may act as Gallery Guides, especially to illiterate visitors.

SRIRANGAM, P. 36,702.

Sriranganathaswami etc. Devasthanams Museum

F. 1935.

*Hist.* The Museum with its library was started on 9th September 1935 in one of the rooms adjoining the Devasthanam's office as it was felt by the authorities that valuable archaeological material should be made available for study to the public.

*Scope & Coll.* The Museum contains old ivory carvings of excellent workmanship belonging to the time of the Nayaks of Madura. They are very valuable specimens representing contemporary portraits of the Kings and nobles in various attitudes in their harem, mythological scenes and figures of iconographic interest, different art motifs, excellently carved plaques with decorative designs and a large ivory box with very intricate work, ornamental decorative pieces from parts of the palanquin, chest of drawers and various other pieces. There are also several bronzes representing iconographic forms of deities, mainly Vaishnavite. A large metal cover, *Garuda-vahana*, copper-plate grants, coins, some images in silver, some old iron locks, coats-of-mail, swords, daggers and so forth, some pieces of woodwork and a few stone images. The library collection includes books and manuscripts on religion and philosophy.

*Ed. Act.* The library attached to the Museum has nearly 2,500 books many of which are rare and unpublished manuscripts. The public has free access to these books. The Clerk takes visitors round and explains the material in the Museum. There are bilingual labels provided for the exhibits in English and Tamil.

*Pub.* Nil.

*Working hrs.* Open on all days excepting Sundays and Government holidays from 10 A.M. to 1 P.M. and 3 to 6 P.M.

*Adm.* Free.

*Gov. body.* The Museum is under the Board of Trustees of Sri Ranganathaswami Devasthanam, Srirangam.

*Staff.* Clerk

*Fin.* There is no separate budget for maintaining the Museum apart from that of the Devasthanams.

*Rem.* The Museum with its Library is located in a small room which is not suitable for the purpose and the exhibits require to be better displayed and properly studied. The night watchman of the Devasthanam office looks after the Museum also; Exhibits from this Museum are sometimes sent out for special exhibitions. There is no other source of collection except antiquities available in the Devasthanams, as temple properties. The Museum has about 5,000 visitors in a year though on special occasions like Vaikuntha Ekadasi there is a great rush.

**TANJORE, P.** 1,00,680.

**The Tanjore Art Gallery, Palace Buildings**

**F.** 1953.

*Hist.* The Superintendent of the Archaeological Section of the Indian Museum was struck by the beauty of a Chola sculpture of Brahma near Tanjore, which he tried to acquire for the Indian Museum. The Collector, who was requested, failed in this attempt as the villagers protested. But as they agreed to the image being displayed in Tanjore itself, several other images including this were collected together in some of the vacant halls of the palace and so arranged that soon there was a fine Art Gallery created. A number of bronzes of great artistic value and sculptures of the Chola period form the main interest in this Art Gallery. It is a district Museum as it has sculptures and bronzes from the neighbouring areas. The Museum owes its existence to the efforts of the then Collector, Sri T. K. Palaniappa.

*Scope & Coll.* The Museum contains a select, but valuable collection of early Chola sculptures and bronzes.

*Ed. Act.* The Curator-in-Charge acts as a Guide when his services are required. There are bilingual labels in English and Tamil. Pupils from the educational institutions in Tanjore and the neighbourhood visit the Museum to study the material and great interest is evinced by several scholars and visitors from India and abroad in the fine collection of bronzes and sculptures collected in the Museum.

*Pub.* Souvenir of the Tanjore Art Exhibition for 1953 and 1955, Illustrated Guide Book of the Tanjore Art Gallery in three languages *viz.*, English, Tamil and Hindi.

*Working hrs.* Open from 8-30 A.M. to 12 NOON and 3 to 6 P.M. on all days in the year except on four holidays, *i.e.* Pongal, Tamil New Year's Day, *Ayudha Pooja* Day and *Deepavali*.

*Adm.* Entrance fee—Anna one.

*Gov. body.* It is administered by a Committee with the Collector of the District as *ex-officio* Chairman.

*Staff.* Curator—Sri G. Krishnamurthy Iyer, and two watchmen.

*Fin.* The annual budget provision is about Rs. 7,000 a year which includes the pay of the Curator and the watchmen.

*Rem.* The Museum is suitably located in the recently renovated palace buildings of Tanjore and is easily accessible. It has an average of 205 visitors a day and about 75,000 in the year. The number of visitors mounts up to 20,000 in April when a special Fine Arts Exhibition is conducted annually. Two watchmen keep watch by turns. Though there is no library attached to the Art Gallery, there is a large and valuable library of books and manuscripts adjacent to this in the Sarasvati Mahal. The Museum is recognised for treasure trove purposes. The collections are mostly by exploration, donation, loan and treasure trove. Some of the valuable bronzes and other exhibits are on loan from the different

temple authorities. The Museum sends out occasionally some bronzes to exhibitions as in the case of the Congress Exhibitions held in Avadi in 1954.

**MYSORE**

**BANGALORE, P.** 7,78,977.

**Mysore Government Museum**

**F.** 1866.

*Hist.* The Mysore Government Museum, one of the oldest institutions in India, was established in 1866. Dr. Edward Green Balfour, who was largely responsible in establishing the Government Central Museum at Madras, was the first officer-in-charge of the Government Museum, Bangalore. During 1943, the Government constituted the Museum Advisory Committee with the Director of Industries and Commerce in Mysore as Chairman and some of the heads of scientific departments in the State and the Professor of Natural History of the Mysore University as members. The Museum has made progress during recent years and is a very popular educational institution in the State.

*Scope & Coll.* The Museum is devoted exclusively to Archaeology, Cultural History, Numismatics, Ethnology, Industrial Art, Geology, Botany and Zoology.

Specimens in the Archaeological Section include antiquities from Brahmagiri and Chandravalli, the ancient sites of Mysore. The well-known Hoysala sculptures distinctive for their elaborate carving and minute ornamentation predominate in the Sculpture Gallery.

Ancient and modern arms and accoutrements adorn the main hall and a large relief model of Seringapatam in 1800 A.D. is the noteworthy exhibit in the History Section. In the Ethnology Section exhibits of the far-eastern countries are displayed along with other ethnological specimens. In the Section of Fine Arts and Industrial Art the quality articles of Mysore inlaid with ivory, mother of pearl, metal and ivory carvings and the famous Mysore sandalwood products form the exhibits. Musical instruments, jewellery, figures illustrative of Hindu epics, textiles and metal-ware are other exhibits in this section. Rattan articles and the industrial products of Mysore and the photographs and charts of industrial projects like Bhadravati iron works are displayed to show the industrial progress of the State.

In the Natural History Section geological specimens are displayed in such a way as to aid both the laymen and students of geology. The representative collection of the mineral wealth of Mysore, the relief and the geological maps of Mysore, ornamental stones and the use of minerals in industry and the specimens of finished products in the State's Industrial Establishments are specially to be mentioned.

The botanical collection comprises mostly of models of indigenous fruits and vegetables, charts relating to the evolution of plants, medicinal herbs and cereals, various plantation and garden products and specimens of timber from the Mysore forests.

Mammals, birds and reptiles of the Zoological Section, specially the good collection of the birds of Mysore which was presented to the Museum by the Bombay Natural History Society during the survey of birds in the State in the years 1939-40, are noteworthy. Specimens of fresh-water fishes of Mysore and a huge colourful specimen of Mahasheer of a record size which was caught in the river Kab-bini require special mention.

*Ed. Act.* There is a small reference library attached to the Museum which is profitably utilised by the staff, scholars, research students and visitors. The library consists of 700 books and periodicals with provision for the purchase of books. Explanatory talks to the illiterate folk is one of the essential features of the educational work here and the systematic guide lectures to students from primary schools on history, cultural heritage of India, fauna, flora and industries of Mysore. Every possible facility is given to the school children, college students and research scholars. The Museum participates in exhibitions of educational value sponsored by the universities and other educational institutions. The labels in the Museum are bilingual—in English and Kannada. Maps and charts are displayed in the Museum where necessary. Students from universities and other educational institutions visit the Museum along with their teachers and professors.

*Pub.* Annual Report.

*Working hrs.* 8 A.M. to 5 P.M. on all days except Wednesdays and other holidays and Saturday afternoons after 1 P.M.

*Adm.* Free.

*Gov. body.* Government of Mysore.

*Staff.* Curator—Sri K. Narayana Iyengar, M.A., two Assistant Curators—(a) Shri J. M. Jayaramaraju, B.A. (Hons.), (b) now vacant; Artist, Attender, five peons, a cycle orderly and a watchman.

*Fin.* The annual budget provision for the Museum is Rs. 12,500.

*Rem.* The Museum is centrally situated in an ideal place. The average number of visitors to the Museum per day is more than 1,200 and during the year 4,48,600. During the national and local festivals like *Karaga* and *Dussehra* and also on Sundays there is a continuous stream of visitors throughout the day. Though the Museum building is not unsuitable, there is acute shortage of space and the exhibits are overcrowded. Proposals for the extension are under consideration. Three servants and an attendant watch the Museum during the day and two peons during the night. The coins and valuables are kept in iron safes and cabinets. Space for the reserve collection and duplicates is quite limited. As the Museum is overcrowded there is little space left for providing seats for the visitors. The building, however, is well ventilated and provided with fans. The Museum adds to its collections by exploration, purchase, excavation, donation and exchange, as also by treasure trove to which it is entitled. Exchange of duplicates and publications with other Museums is encouraged

and welcomed. The expansion of the Museum is under consideration.

~ BIJAPUR, P. 65,734.

### Archaeological Museum

F. 1912.

*Hist.* The Museum was founded on 19th July, 1912, for collecting, preserving and exhibiting antiquities of historical and archaeological interest helpful in the study of the history of India in general and of Bijapur in particular. It is situated in the Nagar Khana in front of the historical monument, the famous Gol Gumbaz of Bijapur.

*Scope & Col.* The collection consists of the antiquities found in Bijapur and the neighbourhood and comprises (a) inscribed slabs, (b) Sanads and farmans, (c) Sculptures, (d) paintings, (e) coins, (f) bidriware, (g) arms and weapons, (h) wooden carvings, (i) china-ware, (j) carpets, (k) maps, (l) pictures and photographs, and (m) manuscripts. Of the antiquities exhibited at the Museum perhaps the most valuable are ancient carpets which are from the Asar Mahal, Bijapur. There are several stone inscriptions in Arabic, Persian, Sanskrit and Kannada. Hindu and Jain sculptures; a very finely carved wooden door-frame; old China metal ware; arms and weapons; Persian Arabic and Urdu manuscripts pertaining to literature, history and theology; paintings mostly in the Marathi and Rajput styles and miscellaneous objects found while levelling the ground near the Ark Quila or the citadel, Bijapur. There are some fragments of brilliantly coloured tile mosaics similar to those of the famous Kashi works of Hindusthan and the Punjab. These fragments are said to have belonged to *Sat Manjil* or the seven storeyed building at Bijapur.

*Ed. Act.* There is a very small library attached to the Museum which may be consulted by the visitors. The Assistant Curator shows parties of visitors round the Museum and explains to them the material.

*Pub.* A descriptive catalogue.

*Working hrs.* Open from 8-30 A.M. to 5-30 P.M. on all days.

*Adm.* Entrance fee of 6 nP. per visitor and half rates for school parties except on Mondays when admission is free for all.

*Gov. body.* The Museum is administered by a Standing Committee of seven members of which five are appointed by Government and two nominated by the President of the Museum.

*Staff.* Honorary Curator—Shri M. N. Deshpande, B.A. (Hons). Assistant Curator—Shri S. V. Parvatikar, M.A., and three attendants.

*Fin.* Rs. 5,150/-. The Museum gets a grant of Rs. 3,850/- from the Government of Mysore, Rs. 300/- from the Bijapur Municipality, and Rs. 1,000/- by the sale of admission tickets.

*Rem.* The number of visitors to the Museum per day is about 110 but there are more during

fairs. The Museum building is adequate for the exhibits and the peons of the Museum watch the premises both day and night. The sources of collection for the Museum are purchase, excavation, treasure trove, donation and exchange. Exchange of duplicates with other Museums is on the mutual basis. The exhibits in the Museum have bilingual labels—in Kannada and English.

CHITRADURGA, P. 25,081.

#### Local Antiquities Museum

F. 1951.

*Hist.* The Museum was created by the late H. S. Jois, a research scholar from Karnataka, who as the first Honorary Curator built it up with his collections of antiquities. It was inaugurated by Sri Jayachamaraja Wadiyar, Governor of Mysore in 1951.

*Scope & Coll.* The Museum illustrates the History and Archaeology of the Chitradurga district. The antiquities unearthed during Archaeological excavations conducted at Brahmagiri and Chandravalli are displayed here. The exhibits include coins, pottery, rock-cut inscriptions of Asoka at Siddapura, Brahmagiri and Jatingirameswara and photographs of various ancient monuments and facsimiles of other inscriptions which give a glimpse of the history of this area.

*Ed. Act.* Students and teachers from educational institutions in the Mysore State visit the Museum and evince great interest in the material here.

*Pub.* Nil.

*Working hrs.* Open on all days except Mondays, Saturday afternoons and other Government holidays from 8 to 10-30 A.M. and 2-30 to 5 P.M.

*Adm.* Free.

*Gov. body.* The Museum is under the Director of Archaeology, Mysore and is looked after by an Honorary Curator.

*Staff.* Honorary Curator—Sri J. S. Panduranga Jois, attender and peon.

*Fin.* Not known.

*Rem.* The Museum is located in the Rangaihana Bagilu, the historic eastern gate of the Chitradurga fortress, and has 50 visitors a day and about 20,000 in a year.

DHARWAR, P. 66,571.

#### Kannada Research Institute Museum

F. 1940.

*Hist.*—The Kannada Research Institute was established at Dharwar by the Government of Bombay in 1939 for research in the History and Archaeology of Karnatak and Kannada language and literature. With the interesting material collected in this connection, a Museum of historical and literary interest was started in January 1940 as an adjunct to the Institute. The enthusiasm of Shri R. S. Pan-chamukhi, the first Director of the Kannada Research Institute has helped the quick growth of

this Museum as he collected valuable exhibits from all over Karnatak.

*Scope & Coll.*—The Museum contains both pre-historic and historic archaeological material. There is a large collection of Buddhist, Hindu and Jain images in stone and metal. A noteworthy sculpture in this collection is an image of Nataraja from Pattadakal of about the 8th century A. D. besides some Jain Tirthankaras like Suparsva and Parsvanatha. There are several metal images, approximately 250, and five wooden images, of which a Kinnara and Varuna are noteworthy.

The palaeographic gallery here illustrates the development of Kannada alphabet from the 1st century B. C., to the 17th century A. D. through original inscriptions from Karnatak. There are several hero-stones, Sati-stones and other *Nisidi* memorial stones. There are also copper plates. The noteworthy records are the Vadagaon, Madhavpur Brahmi inscriptions of the 1st century B. C. commemorating the performance of Vedic sacrifices and the Badami rock inscriptions of Pulakesi I dated Saka 465, recording his construction of the Badami hill fort.

The manuscript collection here contains rich material, both literary and historical. There are also several historical documents in Modi and Persian issued by the Maratha and Mohammedan rulers.

There is a large collection of coins comprising mostly of copper belonging to the Vijayanagara and Maratha families. A unique hoard of silver coins bearing the legend '*Rajadhirajah*' is important for the study of the influence of the later Cholas in this area. There are Andhra lead coins of Chutukulananda and Mulananda, *Padma-tankas*, etc.

There is a gallery for art including paintings.

*Ed. Act.* The Institute has a library containing 6,155 books and 79 journals available both for departmental and public use. School children and students are conducted round the galleries and the material in the Museum is explained to them. They visit the Museum very frequently. There are special exhibitions arranged sometimes. The labels are bilingual in English and Kannada. There are facilities given to all those who are interested in a study of the material in the Museum. The Institute arranges special lectures periodically which are also published.

*Pub.* A guide to the Kannada Research Institute Museum is in press. Though there are no independent publications of the Museum, the Progress Reports of the Institute contain detailed information and notes regarding the Museum and its activities. The Institute has several publications given in the list below:—

- (1) A Guide to the Kannada Research Institute Museum;
- (2) Annual Report on Kannada Research in Bombay Province (1930-40);
- (3) Digest of Annual Report on Kannada Research in Bombay Province (1940-41).

- (4) Progress of Kannada Research in Bombay Province (1941-46).
- (5) Progress of Kannada Research in Bombay State (1947-52).
- (6) Twelve years of Kannada Research in Bombay State (1939-51).

Works by R. S. Panchamukhi, M.A., ex-Director, Kannada Research Institute.

- (7) Gandharvas and Kinnaras in Indian Iconography.
- (8) Karnatak Epigraphy (in Kannada).
- (9) Archaeology of Karnatak Works edited by the above author.
- (10-12) Karnatak Inscription Vol. I, Vol. II, Vol. III Part I.
- (13) *Kavijhvaabandhanam* (in Kannada).
- (14) *Madanatiluka* (in Kannada).
- (15) *Airavata* (in Kannada).
- (16) *Virupakshavasantotsava Champu* (in Sanskrit).
- (17) A descriptive Catalogue of Manuscripts in the Kannada Research Institute, Dharwar, Vol. I, by R. S. Panchamukhi and A. M. Annigeri.
- (18) *Muru Upanyasagalu* (in Kannada) by Govind Pai.
- (19) Three Lectures by K. V. Subrahmanya Aiyar, B.A.
- (20) *Karnataka Sangitavu Dasakutavu* by Kinari Vidvan Ulaguru Krishnacharya.
- (21) *Sabdamanidarpanada Pathantaragalu mattu Anubhavamritavu Harikathamritasaravu* by Prof. D. K. Bhimasenarao.
- (22) *Karnatakada Purvacharitre* (in Kannada) by Dr. M. H. Krishna.

**Working hrs.** Open from 12 noon to 5 P.M. on all working days except on Tuesdays when it is open from 9 to 11-30 a.m.

**Adm.** Free.

**Gov. Body.** The Museum is under Dr. B. A. Salatore, the Director of the Institute and the Institute itself has recently been taken over by the Karnatak University from the Bombay Government.

**Staff.** Curator—Shri A. M. Annigeri, M.A., Photographer-Artist-Draftsman and a peon.

**Fin.** The Museum has no separate finance apart from that of the Institute though a provision of about Rs. 2,000/- a year is available from the funds of the Institute for the Museum exclusive of the salary of the staff employed.

**Rem.** The Museum is centrally located in Dharwar in a rented building whence it is to be shifted shortly to one of the buildings in the University campus. There are about 200 visitors in a year. There are no laboratory facilities, nor is there adequate storage space for reserve collections and dupli-

cates. The valuables in the Museum are in iron safes under the personal custody of the Director or Curator and night watch is provided. Collections are made by exploration, purchase, donation and treasure trove. Exchanges are also encouraged.

**HAMPI, P.** 12,000.

### Archaeological Museum

**F.** 1953.

**Hist.** In view of the fact that Hampi is rich in antiquities scattered throughout the area which was the capital of the great Empire of Vijayanagar, it was decided to have a site Museum here and the Department of Archaeology accordingly started it in 1953. As the collection has increased considerably it has been decided to have a new building for the Museum at Hampi. A grant of Rs. 78,000 was provided for this in 1957-58, and the building is expected to be ready soon, when the Museum will be properly arranged in it. At present the material is housed in two of the protected monuments known as the Guard's Quarters and Elephants' Stables.

**Scope & Coll.** The material here consists of sculptures, *Sati-stones*, hero-stones, pillars and other architectural pieces, pottery and terracottas, stuccos, stone inscriptions, copper-plate grants, palm-leaf manuscripts, coins, beads, gold ornaments and transparencies of paintings. Many of these are of the Vijayanagar period—1336—1565 A.D.

**Ed. Act.** Whenever there is a request from parties visiting the Museum, the material forming the Museum is explained to them, but as the Museum itself is still being arranged, special educational facilities have not been provided. Labels also have not yet been prepared but it is proposed to have them in Kanarese, Telugu and English. There is a small library attached to the Museum with about 250 books and six periodicals that are subscribed for, mainly for departmental use.

**Pub.** Nil.

**Working hrs.** Open from 11-30 A.M. to 4-30 P.M. on all days except Sunday afternoons, Mondays and other Government holidays.

**Adm.** Free.

**Gov. body.** It is under the Museums branch of the Department of Archaeology, Government of India.

**Staff.** Curator—Sri C. T. M. Kotraiya, M.A., Clerk and five Museum attendants; and some part-time workers, like labourers, masons and carpenters.

**Fin.** The annual budget is Rs. 30,000.

**Rem.** The Museum is very close to the village Kamalapuram and attracts about 300 visitors a day and in the year there are 1,10,000. In summer when there are fairs and festivals in this locality; and specially during the car festival of the Virupaksha temple, there is a rush of visitors. The sources of acquisition are mainly exploration, excavation, purchase and treasure trove. The Chemical Branch of the Archaeological Department attends to the preservation of the exhibits in the Museum.

MANGALORE, P. 1,17,083.

**Government Museum, Shrimanthi Bhavan, Bijai**  
F. 1957.

*Hist.* Col. Mirajkar of Mangalore donated a magnificent building to the Government and donated 300 art objects collected from all over the world for starting a Museum and Art Gallery in this building named Shrimanthi Bhavan in memory of his revered mother Shrimanthi Bai. This gift was accepted by Government which in its turn sanctioned grants for setting up and running the Museum. A Curator was appointed and has started collecting specimens for the Museum galleries.

*Scope & Coll.* The Museum which has just come into existence has over 300 objects of art from all over the world and local collections are now being made for enriching the Museum.

*Ed. Act.* The Museum is just in the stage of formation.

*Pub.* Nil.

*Working hrs.* Open on all working days from 10 A.M. to 5 P.M.

*Adm.* Free.

*Gov. body.* The Museum is managed by a Curator under the Government of Mysore.

*Staff.* Curator—Sri K. Manickam, M.A.

*Fin.* Not known.

*Rem.* The Curator is collecting material for the Museum and hopes for a generous gesture from other Museums in the shape of presentations.

**Mahatma Gandhi Museum, Canara High School**

F. 1939.

*Hist.* The earliest, which was a zoological collection for this Museum, was acquired in 1919 when some old boys of the school sent some exhibits as donations including an African rhino horn, an African antelope head and a few other African specimens. In 1939 some exhibits were added by an exchange with foreign Museums. In 1944 some more sculptures and valuable paintings on glass were added. The Museum was permitted to be named after him by Mahatma Gandhi in 1939.

*Scope & Coll.* The principal collections represent Zoology, Anthropology and Art as also some silver and gold coins and palmyra leaf manuscripts.

*Ed. Act.* Whenever free from school work, the Honorary Curator shows round the school boys. There is a projector and an epidiascope in the school for arranging visual instruction. Labels are in English.

*Pub.* Nil.

*Working hrs.* Open from 9-30 A.M. to 12-30 P.M. and 2 to 5-30 P.M.

*Adm.* Free.

*Gov. body.* The Museum is administered by the Canara High School Council.

*Staff.* Honorary Curator—Sri V. Anantharama Rao, B.A., L.T.

*Fin.* The annual budget provision is about Rs. 100.

*Rem.* The Museum is situated in the centre of Mangalore and is mainly intended for the school children and though there is no record of visitors the annual number is estimated at 2,000 with a larger influx on special occasions. The Museum has developed beyond the immediate needs of class-room instruction and requires a larger building for display of exhibits. It is not recognised for treasure trove purposes. The need for a full-time Curator is keenly felt.

## ORISSA

BARIPADA, P. 9,277.

### Baripada Museum

F. 1903.

*Hist.* The Baripada Museum was established in 1903 by the late Maharaja Sri Ramachandra Bhanja Deo of Mayurbhanj and is at present located in the building of Sri Ramachandra Library at Baripada. Till the integration of the Mayurbhanj State the Department of Archaeology and the Museum at Baripada and Khiching were maintained by the Government of the Maharaja of Mayurbhanj. It is now under the Government of Orissa.

*Scope & Coll.* It is an archaeological Museum containing (1) palaeolithic and neolithic implements and copper axe heads, (2) Sculptures, (3) historical documents including copper plates of the Bhanja dynasty of Mayurbhanj and other dynasties of Orissa, (4) gold, silver and copper coins of different periods of history and punch-marked silver coins, (5) beads and terracottas, (6) stone inscriptions, (7) paper sanads, (8) painted palm-leaf manuscripts, and (9) seals, etc.

*Ed. Act.* The material in the Museum is explained to school children and college students and also post-graduate students who frequently visit the Museum. The exhibits have been provided with labels in English.

*Pub.* Nil.

*Working hrs.* Open on all days except Sundays and Government holidays from 10-30 A.M. to 4-30 P.M.

*Adm.* Free.

*Gov. body.* The Museum is administered by the Superintendent of Research and Museums, Government of Orissa.



*Staff.* Caretaker, and night watchman.

*Fin.* Not known.

*Rem.* The Museum is located in the town of Baripada and is easily accessible. The average number of visitors per day is 25 and 9,000 annually. There is an increase in the number of visitors during the car festival, *Durga Puja* and *Kali Puja*. The present building is not suitable and adequate for the Museum and there is no space for duplicate collections. Portable exhibits like palaeoliths and neoliths are sometimes loaned out to other Museums. Collections are added by exploration, purchase, treasure trove and excavation. The Museum is recognised for treasure trove finds.

**BELKHANDI, P.** (Not known).

#### Belkhandi Museum

*F.* 1946-47.

*Hist.* This is an open air Museum started as a branch of the Orissa State Museum with the material discovered at the time of excavation conducted by the Department of Archaeology in the ex-State of Kalahandi in 1946-47 for preservation at the excavated site located at the confluence of the rivers Tel and Uti.

*Scope & Coll.* Stone sculptures discovered at the site during the excavations.

*Ed. Act.* Nil.

*Pub.* Nil.

*Working hrs.* Open throughout the year from 10 A.M. to 5 P.M.

*Adm.* Free.

*Gov. body.* It is under the control of the Superintendent, Department of Archaeology and Museums, Orissa.

*Staff.* Watchman.

*Fin.* The annual budget provision is Rs. 576.

*Rem.* The Museum is situated in an area which is very thinly populated. The antiquities are housed in a shed. There is a large number of visitors during the lunar months of *Magha*, *Phalguna*, *Chaitra* and *Vaisakha* (from January to April) and specially on *Shivaratri* day when nearly 3,000 people gather here.

**BHUBANESWAR, P.** 16,512.

#### Orissa State Museum

*F.* 1932.

*Hist.* This Museum was originally founded in 1932 in the Ravenshaw College, Cuttack, and the collections were made by two Professors of the College. In 1949 it was established as the State Museum for Orissa in the old town of Bhubaneswar. It has now been shifted to the area of the new capital. The

Government of Orissa are now constructing a separate building for the Museum.

*Scope & Coll.* The Museum is an archaeological one and the collections comprise pre-historic antiquities, stone sculptures, metal images, terracottas, wood-carvings, arms, paintings, coins, palm-leaf manuscripts and historical records.

*Ed. Act.* The Museum has a library for departmental use containing 4,500 books and journals. There is provision for explaining the material in the Museum to visitors. The labels in the Museum are bilingual in English and Oriya. The Utkal University and the colleges in Orissa evince interest in the Museum.

*Pub.* (1) Orissa Historical Research journal (Quarterly), (2) Descriptive Catalogue of Sanskrit Manuscripts, Vol. I (*Smriti* Manuscripts), (3) Inscriptions of Orissa, Vol. I, and (4) Picture Postcards.

*Working hrs.* Open on all days except Sundays and other Government holidays from 10-30 A.M. to 4-30 P.M.

*Adm.* Free.

*Gov. body.* The Museum is administered by the Director of Public Instruction and an Advisory Council appointed by the Government of Orissa.

*Staff.* Superintendent of Archaeology and Museum Sri B. V. Nath, M.A., B.L., Curators—Sri K. N. Mahapatra, B.A. (Hons.), D.Ed., Sri S. N. Rajaguru, Sri A. C. Sahu, M.A., Sri S. C. De, B.A. (Hons.) Dip. in Archives, two Clerks, Caretaker, Library Attendant, sorter, daftry, two night watchmen and six peons.

*Fin.* Rs. 64,601.

*Rem.* The Museum is located in a temporary building in the new capital of Orissa at Bhubaneswar pending the completion of the new Museum building. There is a daily average of 20 visitors and about 7,500 in the year, the rush being great during the *Puja* holidays. There is a night watchman and the coins and valuables are kept in iron safes, the gold coins being kept in the local treasury. The sources of acquisition are purchase, treasure trove, donation, exchange and collection by the Museum officers. The Museum is recognised for treasure trove purposes. It is proposed to develop this into a multipurpose Museum when the permanent building is completed.

**KHICHING (MAYURBHANJ), P.** 10,000.

#### Khiching Museum

*F.* 1922.

*Hist.* This Museum was organised in 1922 by Sri Rama Prasad Chanda, Superintendent of the Archaeological Section, Indian Museum, Calcutta. Originally it was under the Mayurbhanj State Government, but after the merger of the State the Museum is under the Provincial Government. It is the

largest Museum in Orissa with a good collection of antiquities.

*Scope & Coll.* The Museum is devoted to archaeology and contains stone sculptures, lithic implements, beads, pottery, copper-plates and sanads.

*Ed. Act.* There is no provision for explaining the material in the Museum to school children and other students though there are bilingual labels in English and Oriya provided for the exhibits.

*Pub.* Nil.

*Working hrs.* Open daily from 7 to 11 A.M. and 2 to 5 P.M.

*Adm.* Free.

*Gov. body.* The Museum is under the Superintendent, Research and Museums, Orissa.

*Staff.* A Caretaker and a chowkidar.

*Fin.* No separate provision except from the budget provided for the Superintendent, Research and Museums, Orissa.

*Rem.* The Museum is suitably located and has an average of 20 visitors a day and 8,000 in the year with a larger number on special occasions like *Sivaratni*, *Dol Purnima*, *Makar Sankranti* and *Raja Sankranti*. The present building is unsuitable and inadequate for the large number of exhibits kept in it and also lacks requisite storage space. There is a chowkidar for watching the Museum during day and night. The coins and valuables are kept in coin cabinets and show-cases. The sources of collection are excavation, donation and purchase. The Museum is recognised for treasure trove finds and is an institutional member of the Museums Association of India.

## PUNJAB

AMRITSAR, P. 3,25,747.

### Central Sikh Museum

F. 1958.

*Hist.* The Museum was started on the 11th July, 1958 to house relics pertaining to Sikh history. It is located in the big Darshan Deori at Clock Tower Amritsar.

*Scope & Coll.* The exhibits in this Museum consist of arms and armoury, paintings illustrating Sikh history, sacred letters of the Gurus, old manuscripts in Gurmukhi, coins, musical instruments used by Sikhs and personal objects associated with Guru Gobind Singh, Maharaja Ranjit Singh and others.

*Ed. Act.* There are two libraries attached to the Museum, a public and a reference library, the former containing about 10,000 and the latter about 6,000 books including periodicals. Facilities are being provided to research scholars. The Curator explains the objects displayed to parties of students

and others visiting the Museum. There are trilingual labels provided for the exhibits in Punjabi, Hindi and English.

*Pub.* Catalogue in Punjabi.

*Working hrs.* Open on all days except on Mondays, Summer—8 to 11-30 A.M. and 4-30 to 7 P.M. Winter 9 A.M. to 12 NOON and 3 to 6 P.M.

*Adm.* Free.

*Gov. body.* Sri Darbar Sahib, Amritsar.

*Staff.* Curator, Sri Bhan Singh, M.A., I.L.B., Artist and two peons.

*Fin.* The annual budget provided is Rs. 20,000.

*Rem.* The Museum is suitably located in the town of Amritsar which is a tourist spot and attracts a large number of visitors. From its inception to the middle of December, it has been visited by as many as 1,50,000; and they come in larger numbers on Sundays, *Sangrands*, *Amavasya* and on *Gurpurab* days. As the building for the Museum is inadequate, there is a proposal to expand it. The collections are mainly through purchases and donations.

PATIALA, P. 97,869.

### Provincial Museum

F. 1948.

*Hist.* The Museum was organised after the formation of the Patiala and East Punjab States Union in 1948. It originally contained an Armoury Section to which two other departments i.e. *Jillokhana* Section (Gold and Silver articles of the Princely family) and Picture Gallery were added respectively in the years 1950-51 and 1954. This museum is being amalgamated with the former Punjab State Museum and will be located in the Moti Bagh Palace recently purchased by the Punjab Government for this purpose.

*Scope & Coll.* The museum has an Armoury Section, Natural History Section, *Jillokhana* Section and a Picture Gallery. The first contains a variety of fire arms like muzzleloading and breach-loading guns and pistols, multi-barrel guns, stick guns, weapons like swords, daggers, spears, armours, bows and arrows, battle axes etc. some of which are of historical interest and with fine carved handles in ivory and gold.

The Natural History Section has mounted and stuffed exhibits representing wild animals and birds as well as horn and head brackets.

The *Jillokhana* Section has specimens of forest wealth from Patiala State, ivory work, textiles, embroidery work, metal work, marble statues of former rulers, royal coaches inlaid with gold and silver and so forth.

The Picture Gallery contains water colour pictures and oil paintings of former rulers and photographs of former nobles and dignitaries.

**Ed. Act.** The Museum has a guide who explains the exhibits to the visitors. The labels are provided in English and Punjabi.

**Pub.** Nil.

**Working hrs.** Open on all days except Sundays and other gazetted holidays. Summer 7 A.M. to 1-30 P.M. Winter 10 A.M. to 5 P.M.

**Adm.** Free.

**Gov. body.** The Museum is under the Director of Archives, who is the Curator of the museum.

**Staff.** Record Officer, two Munserims, Tahvildar, Guide, six attendants, seven cleaners, peon, gate-keeper, chowkidar and sweeper.

**Fin.** The annual budget provision is Rs. 23,774.

**Rem.** The museum is suitably located and has on an average 235 visitors a day and 85,672 in a year. During local festivals like *Basant Panchami* and *Holi* the number of visitors a day mounts to even 1,600. The sources of acquisition are purchase, donation and exchange.

SIMLA. P. 46,150.

#### Punjab Government Museum

F. 1947.

**Hist.** The Punjab Government Museum has been constituted with its own share of 40% of the material of the Central Museum, Lahore, which was founded in 1865. The new States had provisionally decided to keep this material at Simla, the interim capital till eventually the building for the Museum was constructed and got ready at Chandigarh. It has now been decided to locate the Museum at Patiala.

**Scope & Coll.** The collections include the following general classes of objects (a) Gandhara Sculptures, (b) Brahmanical and Jain antiquities, (c) Textiles, (d) Tibetan and Nepalese objects, (e) Industrial Arts and Crafts, (f) Musical Instruments, (g) Paintings, especially of the Pahari (Kangra) school, (h) Arms and Armour, (i) Manuscripts and (j) Jewellery.

**Ed. Act.** Even though the share of books from the library attached to the Central Museum, Lahore has not yet been received, a reference library is being built up. Special lectures and discourses are arranged for interested public and students with the help of lantern slides on typical subjects relating to the collections in the Museum. The Gallery Assistant and the Curator are available to explain the material in the Museum to visitors. There is a collection of lantern slides and these are offered on loan to educational institutions or individuals. Though there is no special provision for lectures, there is a scheme for them as soon as arrangements for a suitable lecture hall can be made. Local colleges and schools take full advantage of the Museum at Simla.

**Pub.** It is proposed to issue postcards of notable exhibits.

**Working hrs.** Open on all working days from 10 A.M. to 4-30 P.M. in winter and 9-30 A.M. to 5 P.M. in Summer.

**Adm.** Free.

**Gov. body.** The Museum has an Advisory Committee and is under the administrative control of the Education Secretary, Punjab Government.

**Staff.** Curator—Shri V. S. Suri, M.A., Gallery Assistant, two Clerks, four peons, two chowkidars, sweeper and mali.

**Fin.** The annual budget provision for the Museum is Rs. 31,734.

**Rem.** The average number of visitors per day is between 30 and 50 though in the summer months with the influx of the visitors at the station much larger numbers come to the Museum. The present building is only a temporary one and is neither suitable nor adequate. It is used mainly for the storage of the exhibits as no fixtures and fittings are provided for watch and ward during day and night. The Museum's share of the coins from the Lahore Museum has yet to be collected but other valuables are kept in an iron cabinet. The sources of collection for this Museum are purchase, gift, loan and treasure trove finds. It is recognized for receiving its own share from treasure trove finds. Exchange of duplicates is under the consideration of the Government. There are labels in as many cases as possible for the exhibits and they are trilingual in English, Hindi and Gurmukhi. Whenever necessary charts, models, casts and pictures are used for illustrating special features of exhibits. There are schemes for the improvement of the Museum such as setting up of a picture gallery, provision of a research section a lecture hall, which are expected to be incorporated in the plan of the new Museum to be built at Chandigarh.

#### RAJASTHAN

AJMER. P. 1,96,633.

#### Rajputana Museum

F. 1908.

**Hist.** The Museum was established by the Government of India in the year 1908 for the preservation of all important documents and antiquities of interest lying uncared for in several parts of what was originally known as Rajputana and is now styled Rajasthan. When it was started under the initiative of Lord Curzon and Sir John Marshall, the then Director General of Archaeology in India, there was no other Archaeological Museum in Rajputana. It was further 'intended to be the National Museum for the region of India after which it is named' and occupy a "position analogous to the Provincial Museums", meant primarily for the benefit of the whole of Rajputana consisting

of twenty-two Indian States and Ajmer-Merwara. It had in its galleries interesting exhibits from all sites from Alwar to Banswara and Dholpur to Jaisalmer. The Government of India entrusted the Agent to the Governor-General for Rajputana (then the Political Head of the Rajputana States) who was also the Chief Commissioner of Ajmer-Merwara with the immediate responsibilities of administering this Museum in consultation with the Director General of Archaeology in India.

*Scope & Coll.* The Rajputana Museum contains collections which may be grouped as antiquities and objects illustrating art and industries in Rajputana and Ajmer-Merwara. Under the first group there are the following sections:

- A. (1) Pre-historic Section
- (2) Sculpture
- (3) Inscriptions, Copper-plates and estampages
- (4) Old paintings and photographs of historical monuments
- (5) Arms and armour
- (6) Old coins
- (7) Objects from Adhai-din-ka-Jhopra
- (8) Duplicate or less important exhibits in various godowns forming a reserve collection for detailed study.

B. Objects illustrative of arts and industries in Rajputana and Ajmer-Marwara. Only a small number of exhibits are at present in this as the section was closed down in the year 1910.

*Ed. Act.* There is an adequate Library attached to the Rajputana Museum for departmental use to which the public have also access for study and research. The library contains more than 2,500 books including periodicals. Students, research scholars and others visit the museum and in special cases the Curator personally takes them round and explains the material. There are special arrangements to show round the students every Tuesday and lady visitors on the first Monday of the month. There are adequate labels in English and Hindi.

*Pub.* (1) Annual Report of the working Committee of the Rajputana Museum the printing of which is now stopped as a measure of economy, and (2) Sixteen picture postcards relating to interesting exhibits in the Museum and important historical sites of Ajmer. Price Re. 1 per set.

*Working hrs.* Open on all days except on some special days like Independence Day, Holi, Dewali, etc. Summer : 7-30 to 10-30 A.M. and 3-30 to 6-30 P.M., Winter : 10 A.M. to 5 P.M.

*Adm. Free.*

*Gov. body.* The Museum is now under the control of the Chief Superintendent of Archaeology and Museums, Government of Rajasthan.

*Staff.* Curator—Shri U. C. Bhattacharya, M.A., Museum Clerk, two Gallery Attendants and two chowkidars.

*Fin.* The annual budget is Rs. 11,700.

*Rem.* The annual number of visitors to the Museum is 55,416 on an average of 148 a day, though on two special occasions in the year, i.e. *Pushkar* fair and *Urs Khwaja Sahib* there is an increase in the number of visitors. The Rajputana Museum is situated in an early Mughal Fort built by Akbar in 1572 A. D. which is now a protected monument and in which other offices of the Government of Ajmer are also located making the space available for display of Museum exhibits neither suitable nor adequate. Valuables like coins, copper-plates, etc. are kept in a strong room and there is a whole-time chowkidar to look after the Museum. The sources of collection are exploration, excavation, treasure trove donation and purchase. Exchanges from other Museums are encouraged. This Museum is recognised for treasure trove finds. It is an institutional member of the Museums Association of India.

ALWAR, P. 57,868.

#### Government Museum

F. 1940.

*Hist.* The collections of the Museum which were in the possession of the rulers of the State since 1800 A. D. were displayed in different sections like the Pustak Shala, Silch Khana and Tosheh Khana, but as there was no regular Museum these were open only to distinguished State guests. In 1940, during the time of Maharaja Jai Singh, the present Museum was given a shape by Mr. Harvey. The collection was mainly through the efforts of Maharaja Viney Singh in about 1857, when at that time of unrest he purchased several valuables from persons who were fleeing from Delhi.

*Scope & Coll.* The Museum has four Sections: (a) Industrial Section, (b) Paintings Section, (c) Armoury Section, and (d) Archaeological Section. The first contains nearly 1000 objects of industrial interest both local and from outside. The Section of Paintings contains about 2,000 specimens of the Mughal and Rajput schools, and manuscripts of historical and literary importance. The collection of arms numbering about 15,000 in all is a magnificent one, most of which are of historical importance while some have also artistic value. The Archaeological Section has been recently organized.

*Ed. Act.* School and College students are taken round by the Custodian. Guide Books are available for the different sections and labels are provided in English and Hindi. Though a good library which was attached to the Museum since its inception has now been made an independent department, books on archaeology and museology have been retained for the Museum and are available for consultation by interested readers. The

Museum library contains nearly 8,000 books and manuscripts in Sanskrit, Persian, Urdu, Hindi and English.

*Pub.* (a) A Guide Book to the Picture Gallery, (b) Alwar and its Art Treasure by Col. Hendley of the Jaipur Museum, price Rs. 35 and (c) *Alwar Sangrahalaya ka chitra*, by M. M. Gupta, and (d) Picture post-cards.

*Working hrs.* Open on all days except Fridays and 15 gazetted holidays in a year. Summer—7-00 to 10-30 A.M. and 3-30 to 6 P.M. Winter—10 A.M. to 5 P.M.

*Adm.* Free.

*Gov. body.* The Museum Custodian is under the Superintendent of Museums, Rajasthan.

*Staff.* Curator—Shri Shiv Saran Lal, Clerk, Artist and nine chaprasis, and part-time sweeper.

*Fin.* Rs. 16,058 a year.

*Rem.* The Museum is suitably located and has 200 visitors a day and 72,000 in a year, though on special occasions like *Teej* and *Ganga* festivals there is a larger number. The Museum building is adequate with storage space, but has no special laboratory facilities. There is no watch and ward arrangement though the valuables are looked after by the three gallery attendants. Amenities like fans and seats are provided for visitors. The collections in the Museum mainly and specially the entire collection in the Art Gallery, are through the kind donation of the Ruler of Udaipur. The Archaeological objects have been collected by exploration. The Museum is not recognised for treasure trove purposes.

AMBER, P. 5,000.

#### Archaeological Museum

F. 1938.

*Hist.* The Museum was started in 1938 and is located in Dilaram Bagh, a part of the old palaces at Amber.

*Scope & Coll.* The Museum contains archaeological collections recovered from excavations.

*Ed. Act.* There are labels provided in English and Hindi but there is no special provision for explaining the material to school and college students.

*Pub.* (1) Picture Postcards, (2) An Archaeological Report, and (3) Stones Speak Series.

*Working hrs.* Summer—7-30 to 10-30 A.M. and 3 to 6 P.M. Winter—10 A.M. to 4-30 P.M.

*Adm.* Free.

*Govt. body.* The Museum is under the Director of Archaeology and Museums.

*Staff Officer*—Dr. S. P. Srivastava, M.A., Ph.D., Director, Archaeology and Museums and two Attendants.

*Fin.* The budget amount is Rs. 21,877 for the year.

*Rem.* The Museum is located in a small but decent building which is adequate. There are arrangements for the sale of photographs etc. Additions are made to the collections by exploration and excavation. The Museum is recognised for treasure trove purposes, and is a section on Archaeology connected with the Central Museum, Jaipur.

BHARATPUR, P. 37,321.

#### State Museum

F. 1944.

*Hist.* In 1910 the idea occurred in Bharatpur to create a Museum to house antiquities found in the State and some exhibits were collected and displayed in a room of the Public Library in the charge of the Librarian. Later, on the 11th November 1944, His Highness the Maharaja established this as the State Museum at Bharatpur. After the formation of Rajasthan State in 1948, the Museum came under the control of the Director of Archaeology and Museums, Rajasthan. This Museum founded on the 11th November, 1944 is located in the premises of Kutchelhi Kalan which is a fine building within the fort.

*Scope & Coll.* The Museum contains the following sections:—(1) Archaeological Section: (a) Sculpture, (b) Paintings, (c) Numismatics, (d) Manuscripts, (e) Epigraphy; (2) Bharatpur Arts and Crafts; (3) Children's Section: (a) General Art, (b) Natural History; (c) Geology; and (4) Arms and Armoury.

*Ed. Act.* There is a library attached to the Museum for departmental use. The Curator helps the students by explaining the material and the local schools and colleges evince keen interest in the Museum. There are adequate bilingual labels in English and Hindi.

*Pub.* (1) Sculpture in the State Museum Bharatpur and (2) Short Account of the State Museum, Bharatpur, (3) *Vichitralaya Vijnana* (Hindi), and (4) *Bharatpur Aur Atita Ke Chinha* (Hindi).

*Working hrs.* Open on all days except on Fridays and some important festivals like Holi and Diwali. Summer—7-30 to 10-30 A.M. and 4 to 6 P.M.; Winter—10 A.M. to 4-30 P.M.

*Adm.* Free.

*Gov. body.* This Museum is under an officer who is controlled by the Director of Archaeology and Museums, Rajasthan.

*Staff.* Curator—Sri P. L. Chakravarty, Clerk, Mistry, Burnisher, gatekeeper, peon, farash, four chaukidars and two gallery attendants.

*Fin.* The annual budget provision is Rs. 14,543/-.

*Rem.* The Museum is suitably located and there are 400 visitors a day and 1,50,700 in a year, the number increasing during *Dashahra* festivals. The building is adequate for the Museum though storage

space for reserve collections is wanting. Laboratory facilities exist. Collections are made by exploration, excavation, purchase and donation. The Museum is not recognised for treasure trove finds. It is an institutional member of the Museums' Association of India.

BIKANER, P. 1,17,113.

### Ganga Golden Jubilee Museum

F. 1937.

*Hist.* This Museum, named after the founder H. Maharaja Sri Ganga Singhji of Bikaner, on the occasion of his golden jubilee was opened by Lord Linlithgow, the then Governor General of India, on the 5th November, 1937. The Museum has been principally formed by presentations from the Bikaner Darbar. It has been shifted to the present building only in 1955.

*Scope & Coll.* There are the following Sections in this Museum: (1) Local Section, (2) Archaeological Section, (3) Historical Section, (4) Armoury Section, (5) Maharaja Sir Ganga Singhji's Memorial Section, and (6) Paintings and Manuscripts Section.

The Local Section shows the arts and crafts, fauna and culture of Bikaner. There are here very fine examples of indigenous art, such as lacquered kuppis of camel hide, lacquer work on wood, metal, glass, stone, leather and ostrich egg, excellent specimens of carving in wood and stone, large models of palace, carpets and glass-ware.

The Archaeological Section has an interesting and valuable collection of terracottas of both prehistoric and historical date. The Gupta terracottas discovered in 1917 from places like Rangmahal, Badopal, Pirsultan-ki-Theri are noteworthy. Among the more important exhibits there is a marble Sarasvati of 11-12th century A.D. from Pallu in Nohar district and a fine Jain metal image of a dancer from Amarsar village.

The Historical Section contains a very beautiful set of large oil paintings depicting military expeditions of the past rulers of Bikaner. An unique *furgal* (a great coat) of Emperor Jahangir with interwoven figures and letters is a masterpiece of Persian art in this Section. This was presented by the Emperor to Raja Rai Singhji of Bikaner. There are several original *farmans* of the Mughal Emperors, Jahangir, Shahjahan, Aurangzeb and Shah Alam in this Section.

In the Armoury Section there is a variety of weapons of medieval date brought by Maharaja Anup Singhji of Bikaner from the fort of Aduni.

The Maharaja's Memorial Section contains a number of large oil paintings illustrating the life of Maharaja Sri Ganga Singhji.

The Paintings and manuscripts Section contains paintings of various sub-schools of Rajasthani and

other schools of painting, manuscripts and other art objects.

*Ed. Act.* The Museum has a small library intended only for departmental use. School children and college students are taken round by the Curator who explains the exhibits. All facilities are given to the postgraduate students and other scholars to examine the original exhibits. The labels are in English and Hindi.

*Pub.* Picture Postcards.

*Working hrs.* Open on all days except Fridays from 10 A.M. to 5 P.M. in Winter and 7 to 10 P.M. and 3-30 to 6 P.M. in Summer.

*Adm.* Free.

*Gov. body.* The Museum is administered by the Curator under the Chief Superintendent, Archaeology and Museums, Rajasthan.

*Staff.* Curator—Sri Sagat Singh, Artist, Clerk, Cycle peon, five Gallery Attendants, gatekeeper, four chowkidars and a sweeper.

*Fin.* The annual budget provision is Rs. 17,616/-.

*Rem.* The Museum is suitably located and the average number of visitors is about 310 a day and 1,11,600 a year. There is a larger number of visitors on special occasions like festivals and fairs, i.e., the *Kolayat Fair*, *Bisnoi Mela*, *Gangaur* etc. There are no laboratory facilities. The gate keeper and attendants watch the Museum by day and the chowkidar by night. The main sources of collection for the Museum are exploration, purchase and treasure trove for which it is recognised. Exchange of duplicates have not so far been arranged.

BUNDI, P. 22,697.

### National Heritage Preservation Society Museum

F. 1948.

*Hist.* This Museum, which is a private one, administered by a learned Society, the National Heritage Preservation Society, Bundi, was inaugurated by H. H. Maharaja Sahib Bahadur in 1948 with a collection of about 100 sculptures representing images like Siva, Vishnu, etc., secured by the Society to which a number of paintings were afterwards added.

*Scope & Coll.* The Museum is an archaeological one containing mostly sculptures and paintings.

*Ed. Act.* There is no proper arrangement for explaining the exhibits to students. The labels are under preparation in English and Hindi. Exhibitions are held periodically.

*Pub.* Nil.

*Working hrs.* Open from 8 to 10 A.M. and 4 to 6 P.M.

*Adm.* Free.

*Gov. body.* Administered by a learned Society, the National Heritage Preservation Society, Bundi.

*Staff.* Honorary Curator and two part-time peons.

*Fin.* The annual budget is Rs. 600/- for contingencies only.

*Rem.* The Museum is suitably located and has on an average 100 visitors a day and 10,000 in the year though on Mela days the number rises very high. The sources of acquisition are exploration and excavation. The Museum is not recognised for treasure trove finds.

JAIPUR, P. 2,91,130.

#### Government Central Museum

F. 1876.

*Hist.* The foundation stone of this Museum, originally called the Albert Hall Museum, was laid on 6th February, 1876 by H. R. H. the Prince of Wales. H. H. Maharaja Ram Singh keenly desired that this magnificent building should be a permanent memorial of the illustrious royal guests. It was only the foundation plinth that could be finished before his death in 1880 and the superstructure was put up during the time of H. H. Maharaja Madho Singh II. This excellent edifice in the Indo-Saracenic style with such modifications as were required for its use as a Museum was designed by the Architect, Col. Jacob and the total amount spent on it was nearly six lakhs of rupees. The stone carving here is a very careful reproduction of well-known examples of decorative work in the palaces and tombs of Rajputana, Delhi, Agra and Fatehpur Sikri. The Museum was well-established in this building in 1887 with Economic, Education, Historical and Industrial Art Sections containing the material collected by Brigade Surgeon Lt. Col. T. H. Hendley, C.I.E. It is now being reorganized to meet the modern requirements and the latest addition is the Children's Section.

*Scope & Coll.* The following sections are represented in the Museum: (a) Art and Industry: Metal, Wood and Pottery Sections, (b) Armoury, (c) Textiles, (d) Carpets, (e) Paintings, (f) Geology, (g) Zoology, (h) Botany, and (i) Toys and dolls.

*Ed. Act.* The Museum possesses a Library which is open to the public. The various sections of the Museum provide visual education to school students and parties of students to whom the material in them is explained by the Curator. There is a Children's Section also in the Museum. The aid of maps, charts and pictures is taken for illustrating special points.

*Pub.* (1) Round the Museum, (2) Talk on Coins, (3) Brass Wares in Jaipur Museum, (4) The Persian Garden Carpet, (5) Folders on Jaipur Museum (in English and Hindi), and (6) Picture postcards of the Museum exhibits.

*Working hrs.* Open on all days except Fridays. Summer 7-30 P.M. to 10-30 A.M. and 4 to 6 P.M.; Winter 10 A.M. to 4-30 P.M.

*Adm.* Free.

*Gov. body.* The Curator in charge of the Museum is under the Director of Archaeology and Museums, Rajasthan.

*Staff.* Curator—Shri Mohan Lal Gupta, Clerk, Guide, Artist, Jamadar, Burnisher, 12 Gallery Attendants, three chowkidars, two gate-keepers, cycle sawar, farash, office peon, waterman, paposha and Sweeper. Part-time Staff—two Cataloguing Clerks and bhishti.

*Fin.* The annual budget is Rs. 36,000.

*Rem.* The Museum is well situated in the Ram Newas Garden and commands a picturesque view in the heart of the city. The average number of visitors a day is 1,000 and 3,50,000 in the year; but on the occasion of Teej and other festivals and in winter the number increases. The building is adequate and there is enough storage space in the shape of godowns. But there is no laboratory attached to the Museum. There are arrangements in the Museum for the sale of photographs of important exhibits. Additions to the collections are made by purchase, exploration, treasure trove, donation and exchange. The Museum is recognised for treasure trove finds. It is an institutional member of the Museums Association of India.

JHALAWAR, P. 1,500.

#### Archaeological Museum

F. 1915.

*Hist.* This Museum was established in 1915 under the patronage of His late Highness Maharaja Rana Shri Bhawani Singh Ji of Jhalawar. Pandit Gopal Lal Vyas, its first Curator, had collected a number of antiquities from all over the State including some fine sculptures meriting attention both from the artistic and iconographic points of view.

*Scope & Coll.* The Museum contains sculptures, inscriptions, coins, manuscripts, wood and ivory carvings, old paintings and minerals. The sculptural collection is a fine one consisting of 200 pieces.

*Ed. Act.* There is no arrangement for explaining the material in the Museum to students and scholars and other visitors. Labels have been provided for the exhibits in Hindi. The Museum is visited by college and school students.

*Pub.* Nil.

*Working hrs.* Open on all days except gazetted holidays. Summer—7-30 to 10-30 A.M. and 3-30 to 6-30 P.M. Winter—10 A.M. to 5 P.M.

*Adm.* Free.

*Gov. body.* The Museum is under a Custodian controlled by the Director of Archaeology and Museums, Rajasthan.

**Staff.** Custodian—Shri Goverdhanlal Vyas, peon, gallery attendant and two night chowkidars.

**Fin.** The Annual budget is Rs. 5,040.

**Rem.** The Museum is suitably located and has an average of 30 visitors a day and 11,000 a year. Acquisitions of exhibits is by excavations, purchase and also by loan. Maps, charts, pictures, etc. are not used.

JODHPUR, P. 1,80,771.

### Sardar Museum

F. 1909.

**Hist.** This was originally started in 1909 as Marwar Industrial Museum which developed and became a full-fledged Museum in 1911. In 1917 it was named Sardar Museum after the late H. H. Maharaja Sardar Singh. It was shifted to its present building which was specially built for it in the Umaid Gardens in 1935. It consists of different sections like Archaeology, Natural History and Industrial Arts. This Museum which contains a complete series of paintings, illustrating the several schools of Rajasthan more fully than in any other place in India or the rest of the world, presented by the Maharaja, lost it, owing to its transfer to the ruler as his property at the time of the integration of the States. The fine library was also separated.

**Scope & Coll.** The Museum contains the following branches of arts and science: (a) Archaeology—sculptures, inscriptions and coins, (b) History—documents and carvings, (c) Armoury, (d) Picture Gallery, (e) Natural History, (f) Textiles, (g) Pottery, (h) Industrial Section of local arts and crafts, (i) Educational apparatus including astronomical and scientific objects of educational value and (j) Minerals.

**Ed. Act.** Though formerly a public library was attached to the Museum, it has now been separated and the present library for the Museum is inadequate. Occasionally students from Colleges are explained the material in the Museum but there is no proper arrangement for a Guide to describe things in the Museum to the visitors. The labels for the exhibits, which are being revised, are in English and Hindi.

**Pub.** History of Marwar, Part I (Hindi), (b) History of Marwar, Part II (Hindi), (c) History of the Rashtrakutas (Hindi and English), (d) Glories of Marwar and Rathor (English), (e) Coins of Marwar (English), (f) *Vir Durgadas* (Hindi), (g) History of Rajputana by Gahlot (Hindi), and (h) As Stone speaks at Mandor, by S. P. Srivastava (English).

**Working hrs.** Open on all days except Fridays and 15 holidays in the year. Winter—10 A.M. to 5 P.M.; Summer—7 to 10 A.M. and 3-30 to 6 P.M.

**Adm.** Free.

**Gov. body.** The Superintendent of Archaeology and Museums, Jodhpur Circle, under the Chief Superintendent, Archaeology and Museums, Rajasthan, looks after the Museum.

**Staff.** Superintendent of Archaeology and Museums—Sri Jagdish Singh Gahlot, Curator Durgal Mathur, M.A., L.L.B., Accountant-cum-Cashier, Typist-Clerk, Storekeeper (this office staff is common for the Circle Superintendent, Jodhpur and the Curator of the Museum), Artist, Storekeeper, six gallery attendants, farash, gatekeeper, office peon and chowkidar, Part-time staff—waterman and sweeper.

**Fin.** The annual budget is Rs. 18,500.

**Rem.** The Museum is located in the Umaid Public Park on the outskirts of the city. The building which is a splendid one has about 700 sq. ft. for the purpose of exhibition and office. Constructed in 1935 the building is so impressive that Markham and Hargreaves have expressed, "Would that all Museums in India have such lovely setting". The average number of visitors a day is 800 and in the year 2,88,000. On special occasions in August and September there is a larger stream of visitors. The building though a very fine one, is not adequate nor is there enough storage space for reserve collection. There are no laboratory facilities. Additions to the collection are made by purchase, treasure trove, donation and exchange. The Museum is recognised for treasure trove purposes. It is an institutional member of the Museum Association of India. A scheme for the improvement of the Museum is under the consideration of the Government.

KOTAH, P. 65,107.

### Museum and Saraswati Bhandar

F. About 1914.

**Hist.** There is no record to show the exact date of foundation of the Saraswati Bhandar, but there are birch-bark and other manuscripts written by the rulers of Kotah of the 19th century. The archaeological part of the Museum was started over ten years ago by Dr. M. L. Sharma, former Director of Education, Rajasthan, Jaipur. Its collections consisting of manuscripts and other exhibits including *yupas* were made from time to time by excavation from different parts of the Kotah district. The Museum itself is housed in the City Palace of H. H. The Maharao Sahib of Kotah.

**Scope & Coll.** The Museum is an archaeological one containing 4,000 manuscripts of which 600 are unpublished, 131 sculptures of iconographic interest, 1 sacrificial *yupas* dated in Samvat 295, a collection of coins, and paintings from Hadoli, Jaipur and Udaipur. There is also a collection of arms and costumes used by the former rulers of Kotah. It is a regional Museum of Hadoli area.

**Ed. Act.** There is a library attached to the Museum which is allowed to be used by research scholars with the permission of the Rajasthan Government. There are no special facilities for explaining the exhibits in the Museum. The labels are in Hindi and English.



*Pub.* Folders and pamphlets.

*Working hrs.* Open on all days of the week except Fridays. Summer—7.30 to 10.30 A.M. and 4 to 6 P.M.; Winter—10 A.M. to 4 P.M.

*Adm.* Free.

*Gov. body.* The Custodian of the Museum is under the administrative control of the Director of Archaeology and Museums, Rajasthan.

*Staff.* Custodian, Sri P. L. Solanki, B.A., Clerk, Librarian, Store Keeper, Gallery Attendant and two Peons.

*Inv.* The annual budget provision for the Museum and Saraswati Bhandar is Rs. 6,271.

*Rem.* The Museum has an average of about 90 visitors a day and 30,000 a year. Since it is housed in the palace there is a regular armed police guard to watch it day and night. The exhibits in the Museum are mainly by excavation from Kotah district.

SANGARIA, P. 3,879.

#### Sir Chotunam Museum

F. 1937.

*Hist.* The Museum was created by Swami Kesavanandji M.P. who collected several exhibits from Tibet, China, Burma and Ceylon and housed them in the Saraswati Mandir. It is under an educational organisation Gramothan Vidya-peeth.

*Scope & Coll.* Sculptures and terracottas from Raghbat, Tibetan banners, paintings of the Rajasthan school, embossed metal panels from Rajasthan, metal images from Ceylon and Nepal, wooden and porcelain work from China, a collection of coins including some of the Bayana hoard and an armoury collection.

*Ed. let.* There are facilities provided to school students and scholars visiting the Museum. Labels are provided in Hindi. There is a small library attached to the museum with books on Archaeology and Art for departmental use.

*Pub.* Nil.

*Working hrs.* Open from 10 A.M. to 5 P.M. on all days except Mondays and other gazetted holidays.

*Adm.* Free.

*Gov. body.* Governing Body of the Vidya Peeth.

*Staff.* S. J. C. Chaturvedi and two Peons.

*Inv.* Rs. 6,000 annually provided by the Vidya-peeth.

*Rem.* The museum is well situated and attracts about 80 visitors a day. The number swells on special occasions.

SIKAR, P. 44,110

#### Sikar Museum

F. 1945.

*Hist.* The Museum, which is an archaeological one was founded by Col. Wel in 1915. Its main collection consists of sculptures got from the ruins of the temple from Mt. Harsh and also collections of Rao Raja Sikar. The Museum is a private owned one.

*Scope & Coll.* The Museum contains exhibits representing Archaeology, Arts and Crafts of Shekhawati and old arms.

*Ed. let.* There is a small library which is used by the public. Though every possible facility for studying the Museum is given to students and visitors there is no provision for explaining the material. Labels are provided only in English.

*Pub.* A small leaflet giving a short account of Mt. Harsh from where the archaeological sculptures have been collected.

*Working hrs.* Summer—7 to 11 A.M. and 4 to 7 P.M.; Winter—8 to 11 A.M. and 4 to 6 P.M.

*Adm.* Free.

*Gov. body.* The Museum is administered by the Public Works Department, Thikana, Sikar.

*Staff.* Honorary Curator who is an Engineer, P.W.D., Sikar, four guards and one farash.

*Inv.* Rs. 2,634 per year.

*Rem.* The Museum is suitably located and has on an average 50 visitors a day and 20,000 in a year. The Museum building is at present adequate though there is no storage space. Collections are by exploration, donation and excavation from Mt. Harsh.

UDAIPUR, P. 89,621.

#### Victoria Hall Museum

F. 1887.

*Hist.* This Museum was started in 1887 on the occasion of Queen Victoria's Jubilee celebration.

*Scope & Coll.* The material in the Museum is arranged in the following sections:—

##### (1) Archaeology

- (a) Sculptures both of stone and metal.
- (b) Inscriptions from 2nd Century B.C. to 17th Century A.D.
- (c) Coins.

##### (2) Local

- (a) Textiles particularly depicting the industry of dyeing and printing and embroidery.
- (b) Arms and Armoury.

- (c) Folk art and culture (particularly of Bhils & Minas).
- (d) Head Gears (Chiefly of Western & Central India) including a historical turban of Prince Khurram.
- (e) Varieties of woods from Mewar and adjoining areas.

### (3) Miscellaneous

- (a) Anatomical models
- (b) Stuffed animals and birds
- (c) Arts & Crafts of different regions of India i.e., ivory, wood carving, metal work etc.
- (d) Plaster casts of Egyptian & Greek inscriptions and carvings.

*Ed. Act.* From the inception of the Museum till recently a good library was attached to the Museum, but this has recently been separated under the orders of the Government. Some books of archaeological and museological interest have, however, been retained and are available for consultation to the public. The material in the Museum is usually explained to students and scholars.

*Pub.* Nil.

*Working hrs.* Open on all days except Fridays and 15 other local festival days in the year. Summer—7 to 10 A.M. and 3 to 5 P.M.; Winter—10 A.M. to 1-30 P.M.

*Adm.* Free.

*Govt. body.* The Circle Superintendent, Udaipur, is in charge of the Museum under the Director of Archaeology and Museums, Rajasthan.

*Staff.* Superintendent—Sri R. C. Agrawala, M.A., two Clerks, two Gallery Attendants, two peons, watchman and sweeper.

*Fin.* Annual budget provision is Rs. 13,000.

*Rem.* The Museum is suitably located in the south-east corner of Udaipur in a large garden called Gulab-Bagh. The number of visitors a day is 300 and over 1,00,000 in the year. In August (*Bhadrapada*) there are two local festivals i.e., *Charbhujakamela* and *Ramdeo-kamela* when the number of visitors is larger. The building is not adequate and there is no storage space. There is arrangement for Police guard to watch the Museum. The gold and silver coins and such other valuables are under double lock and seal in the strong room. The archaeological exhibits in the Museum have been collected by exploitation and those in the Art Gallery are an exclusive donation of the Maharaja of Udaipur. The Museum is not recognised for treasure trove purposes. The Museum is soon to be transferred to the local palaces at Udaipur with its changed designation as Pratap Museum.

## UTTAR PRADESH

ALLAHABAD. P. 3,32,295.

### Allahabad Museum

*E.* 1931.

*Hist.* The Allahabad Museum was started in 1931 by the Allahabad Municipal Board. It commenced with a display of charts and models relating to health and sanitation, some sculptures and a few zoological specimens and it soon became very popular in the city. It was later felt that the Museum should exclusively concentrate on art and archaeology and it was so declared in 1942. The Museum has steadily developed during the last twenty-three years and contains a very rich and varied collection of sculptures, terracottas, beads, coins, seals and other archaeological objects in addition to paintings dating from the 15th century A.D. It has received a donation from Pandit Jawaharlal Nehru of a large number of gifts presented to him in India and abroad. The collection of archaeological specimens in the Museum owes largely to the indefatigable efforts of Shri B. M. Vyas who was the Administrative Officer of the Municipality for a number of years. A new and fine modern Museum building has been under construction for some years and the fine arts wing costing about three lakhs of rupees is complete and this has been arranged.

*Scope & Coll.* The Museum is devoted to Archaeology, Art and Handicrafts.

In the sculpture section there are several pieces from the Bharhut railing, fragments from the temple of Siva at Bhumara, a lovely Ekamukha linga from Khoh and several lovely specimens from Khajuraho Kausambi, Mathura and other places in the Allahabad district as also some Gandhara sculptures. The terracotta collection in this Museum, specially from Kausambi numbering about 5,000 specimens is very important. There is a good collection of beads, several of them cut in the shape of animals and birds, valuable specimens of the ancient stone cutter's art. The coin cabinet contains several remarkable issues of the Kausambi rulers.

In the collection of paintings there are fine examples of Indo-Persian, Mughal and Rajasthani schools. The Mughal ones consist of some choice paintings of the time of Jahangir and Akbar, the Rajasthani ones covering all the local styles. The collection includes excellent paintings of the Pahari school including examples from Guler and Basohli. Modern Art is represented by the work of A. N. Tagore, G. N. Tagore, Nandalal Bose, A. K. Haldar and others. In a room named after the artist, are exhibited 25 paintings by the Russian artist Nicholas Roerich. There are other miscellaneous examples of bronze, ivory, etc. The Museum Library possesses Sanskrit, Hindi, Persian and Arabic manuscripts. In a separate room are preserved Gandhiji's sacred ashes, letters written by him and literature on his life and work.

*Ed. Act.* The Museum has a library with 2,320 books and six periodicals which can be used also by interested public. The material in the galleries is

explained to the parties of students. Special exhibitions are sometimes arranged. The labels which have been adequately provided are bilingual—in Hindi and English. The University and other educational institutions evince great interest in the Museum.

*Pub.* (1) Sculptures in the Allahabad Museum by S. C. Kala, (2) Terracotta Figurines from Kausambi by S. C. Kala, (3) Bharhut Vedika by S. C. Kala, and (4) Guide to the Allahabad Museum (Hindi and English) by S. C. Kala.

*Working hrs.* 1st April to 14th August—7 to 10-30 A.M. and 1 to 4-30 P.M.; 15th August to 31st March—11 A.M. to 5 P.M. Open on all days.

*Adm.* Free.

*Gov. body* The Museum is governed by an Advisory Committee and is under the control of the Administrator of the Municipality.

*Staff* Curator—Dr. S. C. Kala, M.A., D.Phil., Assistant Curator—Shri R. R. Tripathi, M.A., Two Clerks, Sanskrit Pandit, four chowkidars, six peons, three gardeners and two sweepers.

*Fin.* Including Municipal Board's contribution and Government grant is Rs. 37,410.

*Rem.* The Museum is suitably located in the city and is easily accessible. The average number of visitors a day is over 200 and in the year over 75,000. On special occasions like the *Magh Mela* and on other festivals days there is larger number. The new Museum building has adequate storage space and there is also provision for laboratory facilities. Three Chowkidars guard the Museum by shifts and the valuables are stored in iron safes. The sources of collection are purchase, treasure trove and donation. Normally, publications are exchanged with other Museums but not antiquities. The Museum is an institutional member of the Museums Association of India.

**University of Allahabad, Kausambi Museum**

*See under "Educational & Science Museums".*

KALPI, P. 14,042.

### **Mahatma Gandhi Hindi Sangrahalaya, Hindi Bhawan, Kalpi**

*F.* 1950.

*Hist.* The Museum was founded in 1950 when the President of the Society (Hindi Bhavan) donated his collection worth Rs. 4,000 to the institution. The U.P. Government has also since accorded some help. The collections have been added to by purchase.

*Scope & Coll.* The collection is archaeological and there are antiquities dating from the beginning of the Christian era to about the 17th century A.D. There are sculptures, paintings, terracottas, metal images, lithic inscriptions, coins and manuscripts in addition to an early mould for minting coins.

*Ed. Act.* The Hindi Bhavan Library contains 5,000 books and periodicals. There are no special facilities as yet organised. The labels are also not

yet adequate and it is proposed to label the collections only in Hindi. The High School and Intermediate College in the town take keen interest in the Museum.

*Pub.* Nil.

*Working hrs.* 7 to 11 A.M. and 4 to 9 P.M. on all days.

*Adm.* Free.

*Gov. body.* The Museum is administered by the Hindi Bhavan of Kalpi.

*Staff.* Hony. Curator—Sri Moti Chandra Varma and part-time Clerk.

*Fin.* The annual budget provision is Rs. 11,000.

*Rem.* The average number of visitors a day is fifty. The Museum has a nice building of its own which is going to be extended, funds permitting. The storage space for reserve collections is not sufficient. There are no laboratory facilities. The Museum is not recognised for treasure trove finds as yet.

HARDWAR, P. 57,338.

### **Gurukula Museum, Gurukula Kangri**

*F.* 1907-08.

*Hist.* The museum owes its inception to the inspiration of the late Swami Shraddhanandji. It was established in 1907-08 to help the students and the public and stimulate their interest in different subjects. The collection was enriched by the tours of Swamiji and by the contributions of his Indian and foreign friends. Among its early collections there are some splinters thrown in the bombardment of Madras coast by the German warship Emden during the first World War and the marine animals presented by F. T. Brooks and C. G. Andrews and models of telephone prepared by the students under the guidance of Prof. Mahesh Charan Sinha in 1911. All these were damaged during the flood of the Ganges in 1924. Thereafter the Museum housed the Ayurvedic Medical College of the Gurukula University maintaining collections of Ayurvedic and medical sciences. Later on biological exhibits were added. In 1945 the museum was re-organised and the archaeological section started in the spacious galleries of Veda Mandir. It received powerful impetus under the guidance of Pt. Indra Vidya-vachaspati, the Vice-Chancellor of Gurukula University and through the labours of Dr. Shivanath Rai and its Curator, Hari Datta, M.A.

*Scope & Coll.* There are Archaeological, Scientific and Crafts Sections.

*Archaeological Section.* This section consists of sculptures unearthed and excavated by the Museum in this region. The principal exhibits are Chaturmukha-Shiva, a panel of *Samudramanthan*, inscribed image of Buddha and other specimens ranging from the Gupta to the late mediaeval period. There is a small type collection of Mohenjodaro antiquities and a representative collection of terracottas of different periods.

There is also a good collection of punch-marked, Indo-Greek, Tribal, Kushan, Gupta, mediaeval and Mughal coins, a large number of coins of Indian states and also of foreign countries. There is a collection of paintings of the Kangra school and fresco paintings of Kankhal of the early 19th century.

A large number of estampages of some selected Indian inscriptions e.g. Kalsi inscription of Asoka and Allahabad pillar inscription of Samudragupta and more than 100 charts to illustrate the chronological development of various forms of Indian scripts from the 3rd century B.C. up to the present time have been kept here.

There is also a collection of manuscripts of this region including some palm-leaf and illustrated manuscripts e.g. a *Bhagavata Purana* on Kashmir paper.

A section contains material illustrating the life of hill people specially in the area of Jaunsar-Bhawar and Garhwal.

*Scientific Section* contains biological, geological, entomological, pantological, anatomical, physiological, medicinal and pharmaceutical collections, charts and models. Its ophiological section displays most of the Indian snakes from the 18 ft. long pythons to 7 inch long blind snake.

*Industries and Arts & Crafts Section* contains a collection of local industries and crafts along with some examples of Kashmir and Burmese industries. There is an educational section wherein with the aid of useful charts, pictures, specially drawn maps, valuable information about civic rights and duties and economic, political and social facts, are illustrated.

*Ed. Act.* The Museum makes use of the library of the Gurukula University and has also a small library of its own on Museology and Indology. The Curator invites students of neighbouring schools and colleges to the museum and explains the materials to them. Occasionally special exhibitions are also arranged. The museum publications are exchanged with those of other museums. There are adequate labels in the galleries in Hindi and in two sections. English labels are used specially for the technical terms. The aid of maps, charts, pictures and delineoscope is taken to illustrate the story of exhibits. The students of the Gurukul University and other educational institutions of Hardwar take keen interest in the museum and large parties of students from different Universities and Colleges visit the institution in summer and during the *Puja* holidays.

*Pub.* (a) Annual Reports, (b) Panel of *Samudramanthan* by Dr. V. S. Agrawala, and (c) Some problems of early Indian Archaeology by Dr. Y. D. Sharma.

*Working hrs.* The museum is open on all days. Winter—8 A.M. to 12 NOON and 1 to 5 P.M. Summer—7 A.M. to 12 NOON and 4 to 7 P.M.

*Adm.* Free.

*Gov. body.* The museum is administered by the Gurukula University, Kangri, through a Museum Committee.

*Staff.* Honorary Curators—Sri Hari Dutta Vedankar, M.A. (Archaeological Section) and Shri C. S. Gupta, M.Sc. L.L.B., (Biology Section). Museum Assistant, Gallery Assistant, Clerk and five peons.

*Fin.* The annual budget is Rs. 16,000.

*Rem.* The museum is suitably located in the city which is one of the most sacred places in India attracting thousands on festival days and *Kumbha Mela*. The average number of visitors is 276 a day and about 100,000 in the year, the influx being greater in summer than in winter. The largest number of people visit this Museum during *Kumbha Mela* days and other festivals. The building of the Museum is suitable for the display of the exhibits being well-ventilated and well lighted but is inadequate as the collections are rapidly growing. The storage space for reserve collections is also insufficient; there are laboratory facilities for the botanical and zoological specimens. There is arrangement for the supply of photographs of museum exhibits on payment. There is provision for sending and receiving exhibits on loan to and from other museums. The main sources of collection are exploration, excavation, exchange and donation and a limited number by purchase. The museum is not recognised for treasure trove finds but it is trying for this. It gladly exchanges its publications with those of other museums. The aid of maps, charts, pictures, etc. is taken to illustrate special features. The museum is an institutional member of the Museums Association of India. With its limited means the museum has explored Brahmapuri as identified by Cunningham and Jhiwar Hedi, but much more work remains to be done. A diorama of the Indus Valley Civilization is being prepared. The museum hopes to have ethnological specimens of the main racial types of India in the current financial year. The museum has preserved the fresco paintings of Kankhal by enlarged photographs and hopes to take these in colour and by microfilming so that they may be preserved better. It has also models of the main types of Indian architecture and sculpture in India and abroad. Recently skeletons of elephants and animals have been erected in the Natural History Section, and it hopes to make a representative collection of the fauna of the Himalayas in due course as funds permit. Similarly it is hoped to work out the flora of the Himalayan region. A special Botanical garden also exists as an aid to the Natural History Section.

LUCKNOW, P. 4.96,861.

#### State Museum

F. 1863.

*Hist.* The State Museum, originally known as the Provincial Museum, was started in about 1863

as a Municipal institution with a nucleus of specimens relating to Archaeology and Natural History. Different parts of the province gradually enriched the collection and in 1883 it developed into a Provincial Museum. The management and control was then taken over by the Provincial Government. It was reorganised in 1911 with its collection divided into four major sections Archaeology, Natural History, Paintings and Ethnography. These sections have since expanded gradually.

*Scope—Cover.* The Museum contains sections on Archaeology, Numismatics, Fine Arts, Paintings, Anthropology, Natural History and allied subjects. The Museum is housed in two buildings, nearly two furlongs apart. The Archaeological collections are displayed in a large building at Kaiser Bagh. The Brahmanical sculptures both early and mediaeval are displayed on one side and on the other side the Buddhist and Jaina ones. In the long entrance between these are arranged mediaeval Jaina sculptures. Among the Brahmanical sculptures there are several noteworthy pieces like an early representation of Sankarshana, Lakshmi amidst lotuses, the fight between Bhuma and Jarasandha, several fine representations of Vishnu and so forth. In the Buddhist Section there are fine examples of colossal figures of the Master and several sculptures of the Kushana period with fine carvings on both sides. The Jain collection contains not only images some of which are very lovely but also some interesting *Paśupati*s. In the galleries of the top floor there is a fine terracotta collection displayed on one side and the epigraphical material on the other.

In the Lal Bahadri the other collections are displayed in several galleries. There are Natural History exhibits like mammals, birds, butterflies, moths and reptiles, ethnological objects like models of aboriginal tribes, their arts, crafts and industries; objects of worship, sacrificial objects, musical instruments, etc.

There are two galleries for paintings, drawings and manuscripts. There is a rich collection of coins and models. The Museum is particularly rich in Punchmarked, Gupta and Mughal series. Arms and Armoury and other military relics are also exhibited in the Museum.

*Ed. Mat.* There is a very good reference library attached to the Museum meant for departmental use but facilities are also given to scholars who desire to consult the books. The library contains 6,000 books on history, art, archeology, natural history and Sanskrit literature. Nearly two dozen Journals of indology are subscribed for the library. Guide lecturing is undertaken for the students by Museum officials. Photographs of antiquities are supplied to scholars for study. Electroplated casts of coins and estampages of inscriptions are supplied to educational institutions. Art objects are lent to exhibitions organized by District Boards and other responsible bodies. Help and encouragement are given to the public by identifying coins collected by them and spare duplicate coins are sold to those interested

in collecting coins. Lectures on important subjects connected with the Museum are delivered from time to time by Museum officers through the All India Radio and through cultural and educational societies. There are adequate labels provided in the galleries mostly trilingual, English, Hindi and Urdu. The aid of maps, charts, models, etc. is taken for illustrating special features about the exhibits. Parties of students from the University and other schools and colleges pay visits to the Museum to study exhibits in original on the spot.

*Pub.* (a) Catalogue of coins of the Guptas, Maukharis, etc. by Prayag Dayal—Rs. 2/-; (b) Catalogue of Coins of the Sultans of Delhi in the Museum by Prayag Dayal—Rs. 7/8/-; (c) Catalogue of Coins of Mughal Emperors in two volumes by C.J. Brown—Rs. 10/-; (d) Catalogue of Coins of Kings of Oudh by Prayag Dayal—Rs. 8/-; (e) Short Guide Book to Archaeological Section by V.S. Agrawala—Rs. 7/8/-; (f) Short Guide Book to Natural History Section by M.M. Nagar—Rs. 1/14/-; (g) Catalogue of Inscriptions by Hiranada Shastri—Rs. 7/6/-; and (h) Annual Report of the State Museum, Lucknow from 1885-86 onwards.

*Working hrs.* The Museum is open on all days except Wednesdays from 8 to 11 A.M. and 1-30 to 5-30 P.M.

*Adm.* Free on all days except Mondays and Thursdays when entrance fee is charged at 12 nP for adults and 6 nP for children.

*Gov. Body.* The Museum is controlled by the Director of Cultural Affairs and Scientific Research, Government of U.P.

*Staff.* Director—Sri M. M. Nagar, M.A., F.M.A. (Lond.) Archaeological Assistant, Custodian, Numismatic Assistant, two Gallery Assistants, Taxidermist, Museum Assistant, Head Clerk, four Clerks, Daftry, Carpenter, two Jamadars, seventeen peons, five lashas, chowkidars, two milis, two sweepers and Bhisri.

*Fin.* The annual budget is Rs. 1,07,800.

*Rev.* The Museum is suitably located and has an average of 850 visitors per day and about three lakhs a year. But on *Kartiki Purnima*, *Ganga Aashan* Day about 18,700 persons visit the Museum. Owing to the rapid growth of collections in recent years the space in the Museum has become inadequate and equally so is the storage space for the reserve collection. The laboratory facilities are not adequate. The Museum building is safeguarded by armed police guards. The coins and other valuables are kept in safes in a strong room with double extension lock system. A night chowkidar guards the building of the Archaeological Section located at a distance of two furlongs from the main building. There are arrangements for the sales of photographs, casts, replicas, etc. Periodical exhibitions are arranged and exhibits are

sent out on loan to other Museums. The sources of collections are exploration, excavation, purchase, treasure trove, donation and occasional exchanges. The Museum is recognised for Treasure Trove finds. Publications are exchanged, but not usually duplicate antiquities. The Museum is an institutional member of the Museums Association of India.

MATHURA, P. 1.05.773.

### Archaeological Museum (Curzon Museum of Archaeology)

F. 1871.

*Hist.* The Museum was started in 1874 by Mr. F.S. Growse, I.C.S., Collector of Mathura. The collections were at first in a small building near the Civil Court on Delhi-Agra Road and the Museum was first thrown open to the public in 1881. It came under the control of the Mathura Municipal Board in 1900. Dr. J. Ph. Vogel, Superintendent of the Archaeological Survey of India prepared a valuable Catalogue of the Sculptures in the Museum which attracted widespread attention of the Archaeologists and the U.P. Government took up the responsibility for the management of the Museum and its collections in 1912. In 1908 Rai Bahadur Pandit Radha Krishan came to be associated with the Museum and served the institution with great zeal in different capacities as Assistant Curator, Honorary Curator, Vice-Chairman for life of the Managing Committee and finally as the Honorary Director till his death in 1931. His untiring efforts and the generous financial help of the Government of India for excavation and exploration and the purchasing of the antiquities enriched the collection by the addition of several valuable and rare objects. Sir John Marshall as Director-General of Archaeology in India, took a very keen interest in the growth of this Museum. The new building designed by Mr. A.L. Mortimer, the then Consulting Architect to the U.P. Government, is an impressive structure of architectural beauty. It consists of a continuous octagonal gallery 34 ft. wide arranged around an octagonal courtyard. Numerous clerestory windows provided perfect light in all parts of the building where the distemping scheme adds to the charm and helps to see the collection to the best advantage. The exhibits were transferred to this new building in 1930 where they were chronologically and stylistically arranged in the galleries according to the scheme prepared by the late Rai Bahadur Rama Prasad Chandra, Superintendent, Archaeological Section, Indian Museum, Calcutta in consultation with Pt. Radha Krishan.

*Scope & Coll.* The collection now comprises 5,000 antiquities consisting of stone sculptures, inscriptions, bas-reliefs, pottery, inscribed bricks, terracottas, clay seals, coins and a few bronze objects. The Museum is entirely an archaeological one. It can be said that in India there is no other Museum possessing such a rich collection of the art of the Kushana period as this. The sculptures are mostly of red sandstone so abundantly found near Mathura.

The antiquities here are mostly from Mathura district and collected from the various places marking the sites of ancient stupas, monasteries, ruined temples etc., lying in and around the city of Mathura.

Amongst the earliest sculptures here the colossal Parkham *Yaksha* of the Sunga period is noteworthy. Immediately on entering the central hall of the Museum one may see portrait statues of Kushan emperors like Kanishka, Vema Kadphises, Vema Takshama and Chasthana. The railing pillars, cross-bars and coping fragments with exquisite carvings of the early Mathura school including lovely *Yakshas* from Bhutesar and other architectural pieces beautifully embellished with sculptures like *torana* architraves are excellent specimens of their type. There is an inscribed *Yupa* or sacrificial pillar obtained from the bed of the river Yamuna and inscribed *Punyasala* pillars, one mentioning the performance of a *Dradasasattra* sacrifice and the other a charitable home for the poor and needy established during the time of Huvishka. There are several masterpieces of sculpture of which the Bodhisattva from Maholi, the inscribed Buddha from Katra mound, both of the Kushana period, and the large standing haloed Buddha of Gupta period dedicated by Bhikshu Yasadinna are noteworthy as also the horned sage Rishvasinga. There are several beautifully carved heads representing princes, noblemen and warriors, some with foreign caps and head-gear. There is a fine collection of terracottas dating from the pre-Mauryan to the Mediaeval period with distinctive characteristics. Of the Jain sculptures here a prominent one is the *Ayagapata* of Lonasobhika. There are other fine images of Surva, Kubera, Hariti and noteworthy sculptures representing Nagas including a large life-size one of Huvishka's time and associated with a tank (*pushkarni*) and that of Dadhikarna, Naga. The mediaeval sculptures towards the farther end are also an interesting representative collection.

*Ed. Act.* There is a library in the Museum mainly for departmental use containing 5,000 books and periodicals. School children and college students and post-graduates are given special facilities. There are about 100 lantern slides for lecture purposes. The antiquities are provided with labels in Hindi and English.

*Pub.* 1. Annual Reports of the Museum.

2. Catalogue of the Archaeological Museum at Mathura by Dr. J. Ph. Vogel.

3. Handbook to the Sculptures in the Archaeological Museum, Mathura, by Dr. V. S. Agrawala—75 nP.

4. A set of 24 Museum Picture Postcards—Re. 1.

5. Handbook to the Sculptures in the Archaeological Museum, Mathura, by M. M. Nagar (Hindi)—75 nP.

6. Archaeology in Uttar Pradesh by Dr. K. D. Bajpai—Rs. 1.50. SARNATH, P. 500.

### Sarnath Museum

7. *Uttar Pradesh ki Atihastik Vibhuti* by K. D. Bajpai (Hindi)—Rs. 1.50. F. 1904.

8. *Yu-Yugon men Uttar Pradesh* by K. D. Bajpai (Hindi)—Re. 1.

9. Hastinapur by Jyoti Prasad Jain (Hindi)—Re. 1.

10. Mathura by K. D. Bajpai (Hindi)—Re. 1.

11. Ahichchatra by K. D. Bajpai (Hindi)—Re. 1.

12. Kanauj by K. D. Bajpai (Hindi)—Re. 1.

13. Development of Buddhism in Uttar Pradesh by K. D. Bajpai and N. Dutt—Rs. 8.

*Working hrs.* Open from 7 to 10 A.M. and 3 to 6 P.M. from April 16 to July 15 and from 10-30 A.M. to 4-30 P.M. from July 16 to April 15 on all days except on Wednesdays and a few gazetted holidays.

*Adm.* Free.

*Gov. body.* The Museum is under the control of the Director of Cultural Affairs and Scientific Research, U.P. Government.

*Staff.* Curator—Sri V. N. Srivastava, M.A., Assistant Curator—Sri S. N. Mishra, M.A., Guide Lecturer, Artist, Modeller, Sub-Curator, Librarian, marksman, jamadar, five peons, farashi, two malis, bhisti, site-cookie, night-chowkidar, sweeper.

*Fin.* The annual budget provision for the Museum is Rs. 75,546.

*Rem.* The Museum is suitably located in the city and is easily accessible. The average number of visitors a day is 40 to 50. In the months of *Shravan*, *Bhadon* and *Kartika* (July to October) there is a large number of visitors and from November to April there is an increase in the number of foreign visitors. The Museum building is quite suitable but with the growing collections it is not adequate and requires to be extended. The storage space is also equally inadequate. The building is looked after by the peons and jamadar during the day and the chowkidar in the night. The coins and valuables are securely locked in the strong-room. Laboratory facilities are inadequate. The sources of collection are exploration, purchase, treasure trove, excavation and donation. The Museum is recognised for treasure trove finds. Exchange of duplicate antiquities is very occasional but that of publications is frequent. The Museum is an institutional member of the Museums Association of India.

*Hist.* The Museum was started in 1904 in accordance with the policy of the Government of India to house on excavated sites removable antiquities which cannot be preserved *in situ*. The building ready in 1908 forms only half of the complete design which is after the general arrangement of a Buddhist monastery and consists of one long side and two wings of the projected structure.

*Scope & Coll.* The collections, which comprise about 1,500 antiquities ranging from the 3rd century B.C. to the 12th century A.D., consist of images, bas-reliefs, architectural pieces, inscribed slabs, objects of stone and metal, seals, beads, toys, terracotta figures and pottery.

These collections are exhibited in three rooms. The central hall contains the Mauryan, Sunga, Andhra, Kushan and early Gupta antiquities, among which are the famous lion capital of Asoka, Mauryan portrait heads, the colossal Bodhisattva of the Mathura school with its carved stone umbrella, railings of the Sunga period, inscribed Gupta images and pottery and terracottas of the Mauryan period. The famous Lion capital shows brilliant mirror-like polish. The second room and the southern gallery have on benches, pedestals and in cases other antiquities of the Gupta and early mediaeval periods including steles depicting the principal scenes from the life of Buddha and in the facing verandah are some of the finest specimens of Gupta decorative sculptures including the large lintel with scenes from the Kshantivadin Jataka. The third room contains objects of the mediaeval and late periods including the inscription of queen Kumaradevi, wife of King Govindachandra of Kanauj (1114–1154 A.D.) recording the erection of the Dharmachakra-jina-vihara, Vasantapala's inscription recording the restoration of Dharmarajika and Dharmachakra of Varanasi and inscription of King Karnadeva of Tripuri (1058 A.D.) mentioning the copying of a mss. of *Ashtashasaka prajnaparamita* at the Saddharma-chakra-vihara. A newly organised gallery shows several terracottas and sculptures including four-armed Vishnu, Ardhanarisvara, Sivalinga, Surva, Kartikeva, Agni, Brahma, Garudanarayana, etc. Gupta architectural pieces adorn the corridors.

*Ed. Act.* There is a small collection of books in the Museum's Library. Interested visitors are allowed to have access to it. The Curator takes round and explains the exhibits to school and college students and other interested visitors. He also delivers lectures on selected subjects. The labels are in Hindi and English. The aid of maps, charts and pictures is taken to illustrate certain special features of the exhibits. Batches of students from the Banaras Hindu University and other universities, colleges and schools visit the Museum very often for studying the material on the spot.

**Pub.** (1) Reports about the excavations at Sarnath in the Annual Reports of the Director-General of Archaeology in India, (2) Guide to Sarnath (in English) by B. Mazumdar, and (3) *Sarnath-ka-Sankshipta-Parichaya* (in Hindi) by M. M. Nagar.

**Working hrs.** Open on all days from 9 A.M. to 5 P.M.

**Adm.** Adult—As. 2; child and bona fide students—Anna 1.

**Gov. body.** The Curator is in charge of the Museum under the general administrative control of the Superintendent Museum's Branch, Department of Archaeology, Government of India.

**Staff.** Curator—Sri J. P. Saxena, M.A., two clerks, Storekeeper, marksman, peon, three day chowkidars, two attendants, sweeper, mali, garden coolies and two night guards.

**Fin.** Rs. 37,400.

**Rem.** The Museum is suitably located and connected by rail and road with Banaras town which is about five miles from here. There are 247 visitors a day and about 90,000 a year though the number swells during the *Sawan Mela* in August and the Mahabodhi Society celebrations in November. There are three guards to keep watch during day and night. The coins and valuables are kept under lock and key. There is adequate storage space for reserve collections. Though there are no laboratory facilities the treatment of objects is looked after by the Assistant Archaeological Chemist, Museums' Branch, Department of Archaeology, Government of India. The main source of collection is excavation at the site and exploration in the neighbouring area.

VARANASI, P. 63,55,777.

#### **Bharat Kala Bhawan Museum of Art and Archaeology, Banaras Hindu University**

**F.** 1920.

**Hist.** The Museum came into being from the private collection of Rai Krishnadasa, the life Honorary Curator, and was given away as a public institution on the 1st January 1920 under the name of Bharat Kala Parishad with poet Rabindranath Tagore as its President. Later on, it was housed in the Nagari Pracharini Sabha under its present name Bharat Kala Bhavan. In July 1950 the Nagari Pracharini Sabha transferred it to the Banaras Hindu University where it is now located.

**Scope & Coll.** It is a Museum of Art and Archaeology and covers Indian paintings, textiles, jewellery, numismatics, sculpture, terracottas and other archaeological objects, historical documents, literary manuscripts, etc.

**Ed. Act.** There is a small library attached to the Museum intended for departmental use and members of the College of Indology of the University. The exhibits are explained to the visitors by the Assistant Curators and facilities are provided to school and college students who come to study the material in the museum. There are lantern slides for the use of the Curator for delivering lectures. Lectures are also arranged by the College of Indology to which this Museum is attached. Special exhibitions are arranged frequently. The labels are in Hindi. Apart from those of the Banaras Hindu University, students from other institutions in the city also visit it.

**Pub.** (1) *Kalanidhi*—Illustrated Quarterly Art Journal in Hindi, (2) *Maghadoot*—Illustrated Book in Hindi, and (3) Guide Book—Illustrated in Hindi.

**Working hrs.** 15th March to 14th May—6-30 to 11-30 A.M., 15th May to 14th March—11 A.M. to 5 P.M.

**Adm.** Free.

**Gov. body.** The Museum is administered by the Bharat Kala Bhavan Samiti.

**Staff.** Honorary Curator—Shri Rai Krishnadasa, Assistant Curator—Shri Vijay Krishna, Honorary Editor of *Kalanidhi*, Artist, Liner, Office Assistant, two peons, dāftri and three beldars.

**Fin.** The annual budget is Rs. 55,320.

**Rem.**—The Museum is located within the compound of the Banaras Hindu University and is easily accessible. The average number of visitors per day is 25 though there are seasons when foreign tourists swell the number. During the special activities of the University and when there are special festivals and *Melas* at Banaras the number of visitors here mounts up. A big building at a cost of Rs. 2,00,000/- has been constructed for the Museum. This building is capable of extension as and when funds are available. There is adequate storage space for reserve collection and duplicates though there are no laboratory facilities. The chowkidar looks after the Museum at night and the coins and other valuables are kept in a safe in the strong room. There are arrangements for the sale of photographs and the supply of replicas and casts. The main sources of collection are purchase, donation, exchange and loan from the Government of India. The Museum is not yet recognised for treasure trove finds, but steps are being taken for this recognition. The policy of the Museum is for exchange of exhibits and publications with other Museums by mutual consent. The Museum is an institutional member of the Museums Association of India.



## WEST BENGAL

CALCUTTA P. 2518,977.

## (1) Indian Museum

P. 1311

*1.1.* The origin of the Indian Museum is intimately connected with the history of the Asiatic Society which was founded by Sir William Jones in 1784. Though in the beginning there was no idea of establishing a museum as part of the Society's activities, curiosities were being received from various places since its very inception. By 1796, it was found essential to erect a suitable building for housing the antiquities of the Society. But it was not till the beginning of 1808 that the Society's house at Park Street could be erected. In 1814 the idea of establishing a Museum in Calcutta took a definite shape when Dr. Nathaniel Wallich a Danish Botanist, strongly urged the Society to establish a Museum offering his services as Honorary Curator, as also the supply of duplicates from his own valuable collections. The Society readily accepted the proposal. The Museum thus founded rapidly developed under the care and guidance of Dr. Wallich and his individual collectors like Colonel Stuart, Dr. Edler, General Mackenzie and others, who presented to the Society objects of historical and archaeological interest collected from various parts of India and outside. The Museum's scope was defined to illustrate the oriental manners and history and elucidate 'the art in the East'. As a result of the financial loss due to the failure of their brokers Messrs Palmer & Co., the Society had to memorialise the Government of India in 1836 for financial aid. But it was only in 1839 that the sanction of financial aid to the Society by the Board of Directors in England could be communicated.

But the Society's collections pertaining to different subjects like Archaeology, Zoology, Geology, etc. began to grow with such surpassing rapidity that the space in the Society's premises was found to be quite inadequate and in view of this the members of the Society again submitted a memorial to the Government of India in 1855 urging the formation of an Imperial Museum in Calcutta. The time was not appropriate owing to the period of unrest. But two years later the question was revived. In 1862, the Government of India made a favourable announcement with regard to the proposal and a Board of Trustees for the proposed Museum was founded in 1865. According to the arrangement between the Government and the Society, the latter made over its entire collection to the Board of Trustees in 1865. The imposing building of the Indian Museum which is one of the largest in Calcutta became ready for occupation in 1875. In 1878, the Zoological and Archaeological Galleries were thrown open to the public and the organization of the Museum was in the hands of Dr. Anderson who was first appointed Curator in 1866 and later styled Superintendent. The Industrial collections brought together in 1883 for an exhibi-

tion held in Calcutta housed in the temporary sheds on the site of the present School of Art and styled as Bengal Economic Museum, were added to the Indian Museum. The Department of Art was also started. As this raised the question of additional accommodation, a fresh wing in Sudder Street envisaged in 1882 was completed in 1891 to house the collections of economic products, art wares and ethnology.

In 1901, Sir Herbert Risley, then Chairman of the Trustees, proposed that the Museum should comprise five sections - Zoological and Ethnological, Geological, Archaeological, Art and Industrial, which distribution has been recognised in the Act of 1910. From 1889, the need for further accommodation was keenly felt and then about 1892 the local Government agreed to provide accommodation for the office and laboratories of the Museum and the Geological Survey of India. In 1901, the extension to the Museum on Chowringhee Road was made possible by the generous help of the Government of Lord Curzon and in this wing the Art and Archaeological collections are housed.

Again for some time past, the Indian Museum has been feeling the necessity of adequate space for the proper display of its ever-growing huge collections.

*Scope - Coll.* The Indian Museum comprises of six sections - Anthropology, Archaeology, Art, Geology, Industrial and Zoology.

*Ethnology Section.* In the Ethnographical Gallery there are about 3,000 specimens depicting the life and culture of the various tribes in India particularly of the Andamanes, the Nicobarees and the hill tribes of Assam, which are fully exhibited. The scope of the collections may be broadly divided into two main heads - (1) those illustrating the lives and habits of the primitive people of India including Andamanes and Nicobarees and the hill tribes of Assam, and (2) those pertaining to particular aspects of Indian life and culture. This comprises objects from Tibet, Nepal, Burma, South India and includes various agricultural implements, fishing appliances, weapons of defence and offence, canoes and boats, ornaments, potteries and a large collection of Indian musical instruments presented by the late Sir S. M. Tagore mainly arranged on typological basis. A collection of bronze models of heads sculptures by Mrs. Miward showing various tribes of India is also exhibited.

From 1876, the Ethnological collections comprising weapons, implements and other articles used by the various tribes of India have been in the Economic, Ethnological, Art and Industrial collections belonging to the Government of Bengal. Ultimately, these collections were handed over to the Trustees of the Indian Museum on the 1st April, 1887. A separate Ethnographic Gallery was opened in 1893. With the formation of the Department of Anthropology in 1945, the Ethnographic Gallery which was part of the Zoological Section has become a separate section in the Indian Museum.

*Archaeological Section.* The Archaeological Section has a vast and rich collection. The nucleus of this was composed of the interesting antiquities which the Asiatic Society made over to the Trustees of the Indian Museum in 1866. With its several important additions and acquisitions from time to time and with the immense help from the Archaeological Survey, the collection has been vastly enriched. The Archaeological Section which remained under the control of the Trustees until 1910 was transferred to the charge of the Archaeological Survey of India which arranges for the running of the Section.

The collection of sculpture here is enormously rich and varied ranging in date from the 4th century B.C. to the late medieval period. Asokan art is represented by the bull and lion capitals from Rampurva, the former on loan at the Rashtrapati Bhavan at Delhi. The *Kalpavruksha* capital, Sri Lakshmi and the *Yakshas* from Patna are also important examples of early art.

In the Bharhut Room there is a magnificent gateway with portions of the rail from Bharhut set up to present a picture of the *Torana* gateways as they originally stood. Some sculptures from the Bodhi-Gaya rails and plaster-casts and important plaster-casts from the Udaigiri and Khandagiri caves in Orissa and wooden palisades from Chandragupta's palace in Patna are exhibited in this room.

In the Gandhara Gallery, which is the next best after that in the Lahore Museum, are several fine examples of Buddhas and Bodhisattvas and scenes representing the story of Buddha and scenes from *Jatakas* as well as sculptures of Hariti, Panchika, Hercules and motifs like garland-bearers and so forth. There are fine stucco heads of this school.

The Kushana sculpture from Mathura is also well-represented here by splendid examples including an inscribed Bodhisattva dedicated by friar Bala, three exquisite *Yakshas* from Bhutesar, Bacchanalian scenes and so forth.

The small, but interesting Amaravati collection includes a small coping piece showing the descent of Bodhisattva. There are fine sculptures from Sarnath and elsewhere to illustrate Gupta art. But the finest is the large haloed Buddha from Mathura which is the best of its kind. A Gupta gateway showing Ganga and Yamuna and a composite figure of Ganesa and Kartikeya are noteworthy. There is also a large collection of fine Gupta sculptures from Bhumara, in one of the bays.

Medieval art of India is illustrated by sculptures from U.P., Bihar, Bengal, Orissa, Central India, Deccan and South India, all of which contain very important and interesting specimens.

There is a section for sculpture from Java and Cambodia wherein there are exquisite specimens of their respective schools, specially noteworthy is the *Surya Chaturmukha* of Gupta date and a Ganesa, Siva and Buddha from Java.

The Muslim collection here comprises sculptures, architectural pieces from Upper India and Bengal, a number of inscriptions in different styles of calligraphy, manuscripts and *furmans*. These inscriptions include one of the 11th century A.D. in Kufic script, while several of them are of the kings of Bengal. The *furmans* and *sanads* from an important collection, several of which have royal seals.

The galleries devoted to the development of iconography according to chronology and geography present this feature in the case of select examples like Ganesa, Surya, Brahma, Vishnu, Siva, Nataraja, Saptamatikas and Tirthankaras. There is also a section for presenting the development of Indian scripts in India and their influence on those of Ceylon and further India.

The pre-historic and proto-historic collections contain a splendid collection of paleoliths, mesoliths and neoliths from all over India and there are also some foreign collections for comparison. Antiquities from Mohenjo-daro and Harappa, Chanhudaro, Amri and Nal, the iron objects from South India are very important for proto-history. The pre-historic collections here have been considerably enriched by specimens obtained from the Yale-Cambridge Expedition in 1937.

The collections from excavated sites which are very rich in this Museum contain objects from Taxila, Kausambi, Bhita, Basarh, Nalanda and other places. There are interesting terracottas, beads, pottery and other objects. The Piprahwa reliquaries of the 4th century B.C. according to the paleography of the inscription on one of these vases are very important. There is a small collection of South Indian bronzes.

The Epigraphical Gallery contains a number of stone and copper plate inscriptions ranging in date from the 2nd to the 12th centuries A.D.

There is a large collection of Indian coins which is very representative. Of the early coins, there are the punch-marked, tribal, Indo-Greek, Indo-Parthian, Indo-Scythian, Kushan, Gupta, Maukhari, Kashmir, Kangra, Assam and Nepal coins. The Southern coins includes Andhra, Chola, Pandya, Chera, Chalukya, etc. The Mohammedan series contain coins of the Sultans and the Mughal emperors. Coins of the States are also very well represented.

Among the valuables here, there are interesting gems and seals purchased from Mr. Pearse, and the Mughal jewels are an emerald cup and a bow-ring, which are of special importance.

*Industrial Section.* The scope of the Industrial Section which originally took into account all objects of art and industry, is now confined only to botanical objects of special importance, in medicine, forestry, agriculture, cottage industries, etc.

As the exhibits including the reserve and study collections run to several thousands, it is just

possible only to indicate roughly the scope of the collections. The principal features of the exhibits in the collections include all vegetable raw materials used or that can be used as food articles, crude drugs, dye and tanning materials, fibre materials, gums and resins, oils and oilseeds, etc. There is also a very valuable herbarium containing plant materials of economic importance as well as lower groups of plant life. There is a series of interesting narratives illustrated by models and pictures depicting the story of cotton, paddy, sugar-cane, indigo, tea, con, etc.

*Zoological Section.* The Zoological Section contains probably the largest collection of zoological specimens in any museum in India. These collections are the result of the original material transferred to the Indian Museum in about 1875 from the Museum of the Asiatic Society of Bengal, collections made by the naturalists attached to the various military, punitive or boundary expeditions to the countries lying on the borders of India, the marine collections made by successive surgeon-naturalists on the Royal Indian Marine Survey Steamer Investigator, presentations by private donors, purchases and the vast collections made by the officers of the Natural History Section of the Museum till 1916 and thence by officers of the Zoological Survey of India.

There are six galleries devoted to the vertebrates and invertebrates. An extensive gallery on the ground floor is devoted to the Invertebrates, the Insects and the Arachnids being displayed in an adjacent room known as the Insect Gallery. On the first floor are located the rest of the galleries devoted to the Vertebrates. These are the Fish Gallery, the Bud, Amphibian and Reptilian Gallery; the large Mammal Gallery and the small Mammal Gallery. The reserve collections here far exceed those exhibited, but though not open to the public, these collections are made available for all students and scholars.

*Geological Section.* The Geological collections in this Museum are exhibited in four Galleries. To the north of the entrance hall or opposite the Archaeological Galleries is located the gallery of the Vertebrate Fossils leading to the meteorites. Beyond this there is a gallery of Minerals and Rocks. On the first floor there is a long gallery of Invertebrate Fossils. The geological collection in this section which is under the Geological Survey of India contains several lakhs of specimens, of which a selection is displayed. The mineral gallery has specimens from all over the world. The rich collection of Vertebrate Fossils is mostly from the rich store-house of tertiary vertebrates, the Siwalik beds along the foot of the Himalayas, whence the gallery derives its name as Siwalik Gallery. A striking exhibit here is the skull of *Elephas antiquus*. In the invertebrate fossil gallery on the first floor there is a rich collection of fossils, in the gallery on the first floor there is a rich collection of fossil plants from the Gondwana system, the lime stone fossils from the Salt Range and the collections from Spiti.

*Art Section.* The collections of the Art Section are displayed in two large galleries in the first and top floors. The gallery in the first floor contains different specimens of textiles, both loom and hand embroidered. The textiles show a magnificent variety of *Kimkhobis* or brocaded silk; *Hinrus*; *Patola* silk sari; Kashmiri shawls; muslins from Dacca interwoven with fine gold and silver wire; carpets and rugs from Bokhara, Tibet and Persia; saddle bags from Bokhara; Afidi wax cloth; specimens of tie dyeing; Calico printing; tinsel printings; *Phulkaris* of Punjab; embroidered *rumals* from Chamba with figures of gods and goddesses; embroidered *Sozms* from Bokhara and Persia; embroidered *Kanthas* and bags from Bengal; embroidered *Howdas* and elephant trappings; *Lahangas* and *Kurtas* fitted with small glasses and applique works from Burma.

There is a section for hard-ware specimens of artistic interest which contains metal images from Tibet, Bhutan, Nepal and Madras; damascened and encrusted wares; enamelled and bidri wares; silver ware and imitation gold ornaments; stone ware; glass and earthen wares including glazed, unglazed and painted pottery from Sasseram, Avamgarh, Allahabad, Lucknow, Multan, Lahore, Delhi and other places; lacquer ware from Burma, Hyderabad and Jaipur; ivory, horn and leather ware, wood-carving, etc.

Since the annual grant of Rs. 6,000 which used to be granted by the Government of India for acquiring art objects has been discontinued for the past 20 years, there have been no fresh acquisitions in the section.

*Ed. Act.* Every one of the six Sections of the Indian Museum has a fine and extensive library attached to it, which is mostly intended for the work of the officers of the Museum, but is also available for the use of students and scholars. There is a fine collection of lantern slides in the different Sections and the Trustees arrange for summer and winter courses of special popular lectures to interest and enlighten the public in the different subjects covered by the Museum and also to enlighten them on the importance of the collections in the Museum. Post-graduates, scholars and University students and professors frequently visit the different Sections of the Museum and students of Ancient Indian History and Culture have sometimes their classes in the Galleries of the Archaeological Section of the Indian Museum. The Museum lectures are arranged in a lecture hall which is equipped for this purpose. A projector, films and lantern slides are available for this purpose. The labels in the Museum are adequately provided. Both key-labels and individual labels are trilingual in English, Bengali and Hindi.

*Pub. Archaeology.* There are several important publications to the credit of the Archaeological Section, Indian Museum, Calcutta. These are as follows:

- I. Catalogue and Handbook, Archaeological Collections, Indian Museum, Parts I and II, by Anderson.

2. Catalogue of Prehistoric Antiquities in the Indian Museum by Coggin Brown.
3. Catalogue of the Coins of the Indian Museum by Rodgers.
4. Catalogue of the coins in the Indian Museum, Vol. I, by Smith.
5. Catalogue of the Coins in the Indian Museum, Vol. II by Nelson Wright.
6. Catalogue of the Coins in the Indian Museum, Vol. III by Nelson Wright.
7. Catalogue of the Coins in the Indian Museum, Vol. IV by Allan.
8. A Supplementary Catalogue of the Coins of the Indian Museum, Non-Muhammadan Series, Vol. I by Bidyabinod.
9. A Supplementary Catalogue of the Coins of the Indian Museum, Muhammadan Series, Vol. II, by Ahmed.
10. A Supplementary Catalogue of the Coins of the Indian Museum, Muhammadan Series, Vol. III, by Ahmed.
11. A Supplementary Catalogue of Sculptures in the Indian Museum by Block.
12. A Guide to the Sculpture in the Indian Museum, Parts I and II by N. G. Majumdar, and
13. A Guide to the Archaeological Galleries of the Indian Museum by C. Sivaramamurti.
14. Royal Conquests and Cultural Migrations in South India and the Deccan by C. Sivaramamurti.

*Botany.* A Guide to the Industrial Section of the Indian Museum by K. S. Srinivasan. In the Industrial Section the Guides and Catalogues constituting the publication and picture postcards, etc. are contemplated.

*Zoology.* (1) Records of the Indian Museum, and (2) Memoirs of the Indian Museum.

*Anthropology.* Guide Books of the Ethnographical Gallery regarding the tribes, musical instruments, etc. are contemplated.

*Art Section.* An Album of Paintings by Abanindranath Tagore and (2) A Guide to the Art Section have been published. Other albums and picture postcards are contemplated.

*Working hrs.* Open on all days from 10 A.M. to 5 P.M. except on Thursdays when it is opened at 12 noon and for a few public holidays when the Museum is closed. The Museum is closed at 4:30 P.M. in winter.

*Adm.* Free except on Fridays when there is a fee of As. 4 per visitor from which *bona fide* students and school children are exempted.

*Gov. body.* The Museum is administered by a Board of Trustees. The heads of each Section are officers of the different Surveys like the Zoological

Survey, the Botanical Survey, the Geological Survey, the Department of Archaeology and the Department of Anthropology, the Art Section alone being under the direct control of the Trustees.

*Staff Trustees' Office.* Hony. Secretary—Kumar B. C. Sinha, M.A., LL.B., 3 Guide Lecturers, Clerk, Stenographer, Accountant, Typist Clerk, Caretaker, 2 Gate Clerks, 1 Inspectors, jamadar, 19 durwans, 2 chaprasis, 7 sweepers and 6 malis.

*Art Section.* Keeper—Sri Chintamani Kar; Deputy Keeper—Sri Tinkori Mookerji; two Clerks, Carpenter, custodian-cum-daftari, darwan, six bearers and two sweepers.

*Zoological Section.* Curator—Sri B. S. Lamba, M.Sc., four Gallery Assistants; two Taxidermists, two Assistant Taxidermists, one Collection Tender, Artist, Modeller, marksman, three peons, cobbler, and one sweeper.

*Anthropological Section.* Anthropologist—Sri B. C. Gohain, M.A., Curator—Sri Nilima Roy, M.Sc., Gallery Assistant, Junior Technical Assistant, two Ethnographical Collectors, Head Collection Tender, Collection Tender and two peons.

*Industrial Section.* Curator—Sri K. S. Srinivasan, M.A., Gallery Assistant, Junior Gallery Assistant, Microtomet, Scientific Assistant, Modeller and Preparator, Head Clerk, two Gallery Attendants, two Gallery Guides, Upper Division Clerk, Library Assistant, two Artists, three Lower Division Clerks, Stenographer, Printer, Carpenter, daftary, three office-bearers, watchman, two Museum Specimen collectors, seven gallery bearers and two sweepers.

*Archaeological Section.* Superintendent—Sri R. C. Kar, M.A., Assistant Superintendent—Sri K. R. Vijayaraghavan, B.A., three Assistant Curators—Sri A. Ghosh, Shrimati M. Khatun, M.A., and Shri S. K. Mukherjee, M.Sc., Assistant Numismatist, Chemical Assistant, Gallery Assistant, Junior Gallery Assistant, Assistant Librarian, Draftsman-Artist, Draftsman, two Modellers, two Photographers, two Photo Printers, three carpenters, four marksmen, Binder, two Head Clerks, Accountant, two Accounts Clerks, Storekeeper, Stenographer, five Lower Division Clerks, daftary, jamadar, five peons, three Gallery Attendants, four farrashes, Laboratory Attendant, Carpenter's Attendant, and two sweepers.

*Geological Section.* Some officers of the Pathology and Palaeontology division look after the Curatorial work of the Galleries of this section which has no separate staff of its own except Attendants.

*Fin.* The Museum gets its finance from the Government of India and the allocation is made directly by Government for the Art Section and the Trustees' establishment, while the other Sections have their budget provided through their different Departments.

*Rem.* The Museum is centrally situated in Chowringhee and is easily accessible to the public.

It has about 1,500 visitors a day and 5,10,000 in the year. Calcutta being a very large city, there is a steady flow of visitors, though in winter there is a much larger number visiting the Museum. Every Section in the Museum has extensive galleries, but still the space is quite inadequate for the vast material in each Section of the Museum. The storage space is also equally inadequate. The Art and Archaeological Sections require laboratory facilities and the latter has taken up this question on hand and there are plans afoot for providing a laboratory for the Archaeological Section. While additions to the other Sections are by collections made by the different Surveys, in the Archaeological Section additions are by exploration, collection, excavation, treasure trove. All the Sections have fully utilized the aid of maps, models, photos, charts, etc. All amenities are provided for visitors in the shape of lights, fans, seats, etc. in the different galleries. There is an arrangement for the safe custody of the valuables and coins in the Strong Room attached to the Archaeological Section. The Museum has a 'Five Year Plan' in view in connection with the expansion and modernisation of the galleries.

#### (ii) Victoria Memorial Hall Museum

*E.* 1906.

*Hist.* It is to Lord Curzon, Viceroy and Governor General of India that the Victoria Memorial Hall Museum owes its origin. The foundation stone for this was laid by the Prince of Wales in January 1906 and the building was constructed at a cost of about one crore of rupees. It was opened to the public by H.R.H. the Prince of Wales on the 28th December, 1921. The building is an imposing one in a very charming setting and being entirely of marble is one of the most pleasing of the grand buildings in Calcutta.

*Scope—Coll.* The collections comprise paintings, engravings, lithographs, manuscripts, records, coins, medals, coins, models, personal relics, trophies, maps, plans, musical instruments, uniforms, sculptures, etc., illustrating different phases of British Indian History.

As one enters by the northern door one may see the busts of King Edward VII and Queen Alexandra and the statues of King George V and Queen Mary. To the right is the royal gallery. There are paintings here illustrating incidents from the life of Queen Victoria, as also her piano and writing desk. A huge and imposing painting depicting the state entry into Jaipur of King Edward VII, as the Prince of Wales in 1866, is a masterpiece by Versetshagin. On the opposite side of the entrance hall are pictures by famous painters including Sir Joshua Reynolds, of Holwell, Lord Clive and the King of Oudh and the Nawab of Arcot, Dwarkanath Tagore, Sir Henry Rawlinson, Lord Lake, Major General Stringer Lawrence, Lord Curzon and others. There

are also statues of Lord Wellesley, Lord Dalhousie, Lord Hastings, the last one being from the chisel of Flaxman. In the Queen's Hall under the dome is a youthful statue of Queen Victoria by Sir Thomas Brock. On the marble panels, in the recesses of walls are engraved the Queen's proclamations and the mural paintings encircling the gallery by Frank Salisbury, illustrate events from her life. Beyond the Queen's Hall are groups of statuary among which are the figures of Lord Cornwallis and Warren Hastings. In the Princes' Hall there is a statue of Lord Clive which is a replica of the statue by John Tweed outside the India Office in London. To the left in the Darbar Hall there are the paintings in water colour by Miss Eden Atkinson, drawings of the unrest in 1857, ivory miniatures and a fine collection of paintings. Towards the end of the hall is the stone throne or masnad of the Nawabs of Bengal which dates from 1611. Across the Princes' Hall is a picture gallery which contains pictures and engravings by Thomas and William Daniell. Among these pictures is an interesting collection presented by Queen Mary. There are also portraits of Rudyard Kipling, Burke and Macaulay. Lord Cornwallis receiving the son of Tipu Sultan is by Zoffany. The Lyell collection of paintings and engravings is displayed in the Armoury Room wherein are also the models of the 'Battle of Plassey' and 'an East Indiaman sailing ship' besides a collection of arms and armoury.

On the first floor there is a collection of paintings of the time of Warren Hastings including portraits of Warren Hastings and Mrs. Hastings in the Picture Gallery. In the Centre room there is a series of water colour sketches by Samuel Davis and a large collection of engravings. In the Calcutta Room towards the end are prints of old Calcutta by Daniell as also a model of Fort William. There is also a collection of historic documents in original.

*Ed. Act.* There is a library attached to the Museum which contains about 644 books mainly for departmental use, but also available for research scholars. Post-graduate and research students of different universities in India visit the Museum every year in addition to the large number of school students from different States. The Curator helps the students in studying the exhibits. Adequate labels are provided, but only in English.

*Pub.* (1) Catalogue of Exhibits, and (2) Journal of the Queen Victoria Memorial, (3) Select Documents of the British Period of Indian History.

*Working hrs.* The Museum is open on all days except Mondays from 10 A.M. to 5 P.M. in Summer (1st March to 31st October) and 10 A.M. to 1 P.M. in Winter (1st November to 28th February).

*Adm.* Entrance fee of 25 nP. for adults and 12 nP. for children which is doubled on Fridays.

*Gov. body.* The Museum is administered by a body of Trustees in accordance with the Victoria Memorial Act of 1903.

**Staff.** Secretary and Curator—Dr. D. C. Gangoly, M.A., Ph.D., Superintendent—F.A. Moore, Picture and Print Repairer, Accountant, Labeller, two Clerks, carpenter, daltry, six peons, two hall porters, 34 guards and park-keepers, 28 malis, 16 khalasis, two bhistis, 12 sweepers, and a driver.

**Fin.** The annual budget is Rs. 2,24,964. This Museum is subsidised by the Government of India and West Bengal.

**Rem.** The Museum is centrally situated in Calcutta and is visited by 671 visitors a day on an average and about 2,80,000 in a year. The number of visitors increases in winter. The Museum building is suitable and adequate for the exhibits, and there is storage space for the reserve collections and the duplicates though there are no laboratory facilities. The main mode of acquisition is by purchase and donation. There is a scheme for expansion by securing portraits, personal relics and mementoes of Indians who had played important roles in different spheres of national life and distinguished themselves in military, political, literary, cultural religious, social and other spheres. The scheme is being implemented as eminent artists have been appointed to paint portraits of some noble sons of India.

### (iii) Asutosh Museum of Indian Art, Calcutta University

**F. 1937.**

**Hist.** In memory of the great educationist Sir Asutosh Mookerji this Museum named after him was started in 1937 and located in the rear part of the Senate House. The Museum which started with barely two dozen exhibits has since acquired a large collection of 15,000 objects. Several generous donors like Shri Bijaya Singh Nahar, Rai Bahadur Dinesh Chandra Sen and Shri Paresh Chandra Dasgupta have enriched the Museum by presenting their material. The Excavation Department attached to the Museum acquires both by exploration and excavation material for the Museum, the latest site being Tamluk and Chandraketugarh.

The Archaeological Department of the Government of India has recently made over to the Museum on loan a huge collection of assorted objects excavated from the different archaeological sites of Bengal, *etc.*, Pahaipur, Mahasthangarh, Baigram, Rangamati, *etc.* for comparative study by the scholars and research workers of the University in archaeology.

**Scope & Coll.** The Museum contains a large collection of sculptures, mostly of the Pala school of Bengal, as also a small representative collection of sculpture of other schools. Of these a 7th century image of Surya from Kashipur and some outstanding images of Vishnu, Uma-Maheshvara, Avalokitesvara, Rishabhadeva, *etc.* and a few fragments of early sculpture of the 1st-2nd century B. C. from Bhuvaneshwar are noteworthy.

There is a fine terracotta collection here including some fine specimens from Tamluk, Bangarh, Mathura, Kausambi, Patna, Pahaipur, *etc.*

The bronze collection includes an excellent Avalokitesvara and a Siva image with Buddha figure on the head and other Buddhist and Jain figures from Bengal, Bihar and Orissa.

The numismatic collection contains about 1,500 coins including a gold coin of Sasanka and other coins ranging from the early punch marked and cast coins to those of the Mughals. There are also coin moulds of the Yaudheyas presented by one late Professor Birbal Sahni.

The paintings here include copies from Ajanta, Bagh, Polonnaruwa, Sittannavasal, Inudandikarai, *etc.*, eight excellent miniatures from Nepal form an important paper manuscript of 1026 A. D. showing Mahayana Tantrik deities, a few palm leaf manuscripts with miniature paintings of the time of the Palas, painted wooden covers, as also specimens of Jain, Gujarati, Mughal, Rajasthani, Kangra, Orissan, Deccani and Patna schools. There are also Tibetan and Chinese banners, folk paintings from Bankura, Birbhum, Kalighat, *etc.* illustrating *Krishnalila*, *Chaitanyahla*, *etc.* There are also paintings of modern masters like Jamini Roy, Nandalal Bose, Kshitij Majumdar, *etc.*

A unique copper plate of 1191 A. D. from Sunderban contains an engraving of a figure of Vishnu with a devotee. There is a painted mirror cover from Kashmir of the 17th century with an elaborate harem scene in leather.

The wooden objects here include carved book-covers, a huge image of Gopala and other figures from *Rathas* temple cars. A superb hunting scene of the 11th century A. D. from Orissa forming the post of a throne or bedstead and a *mithuna* are among the ivory objects.

A collection of folk art includes dolls and toys from different parts of India specially from Bengal.

The textiles includes *kanthas* (embroidered wraps) from the districts of Jessore, Khulna, Dacca and Burdwan.

**Ed. Act.** The Museum is attached to the University of Calcutta where in the Department of Ancient History and Culture, Archaeology is taught and there are regular classes held in the Museum. The Museum organises visits of batches of school, college and post-graduate students, who are taken round the galleries. Special facilities are given for research scholars for the study of the Museum objects. There is a good collection of lantern slides and lectures are arranged by specialists and members of the Museum staff. There is a Teachers Training Certificate (Art Appreciation Course) for three months in summer when the theory and history of Indian and European art, as also a practical training in modelling, painting and crafts, is arranged by the University in the Museum under the supervision of the Curator. A Research Scholar works in the

### Museum for exploring village crafts.

There is a Museum seminar consisting of books and journals on Art and Archaeology, History and Museology, available to the teachers and students of the University and outsiders introduced to the Museum. Exhibitions are held from time to time to illustrate special phases of art. The labels are in English and occasionally maps and charts are utilized for illustrating special features.

*Pub.* (1) Excavations at Bangarh by K. G. Goswami, M.A., Calcutta University.

(2) Museum Method and the Process of Cleaning and Preservation by Dr. M. N. Basu, M.Sc.

(3) *Bangalare Bhaskarya* (in Bengali, by Kalyan Ganguly, M.A.

(4) Asutosh Museum of Indian Art by D. P. Ghosh M.A., P.R.S.

(5) Excavations at Chandidas Nanoor, Birbhum by K. G. Goswami, M.A.

(6) Archaeological Exploration in Lower Ganges Valley by D. P. Ghosh, M.A., P.R.S.

(7) Terracottas from Tamluk by P. C. Das Gupta, M.A.

*Working hrs.* Open on all working days between 10 A.M. and 5.30 P.M. and on Saturdays from 10.30 A.M. to 2.20 P.M.

*Adm.* Free.

*Gov. body.* The Museum is under the administrative control of the Calcutta University through a Committee consisting of University professors, lecturers and specialists.

*Staff.* Curator—Shri D. P. Ghosh, M.A., P.R.S., Assistant Curator—Shri P. C. Das Gupta, M.A., Museum Assistant, Photographer-cum-Draftsman, Museum Artist, Caretaker, and four Attendants. Part-time: Excavation Officer (Hony.)—Shri K. G. Goswami, M.A., Chemist-in-Charge—Dr. M. N. Basu, M.Sc., D. Phil. and Education Officer (Hony.)—Dr. K. K. Ganguli, M.A., D. Phil.

*Fin.* The annual budget provision is Rs. 45,650 and there is a recurring grant of Rs. 3,000 for the purchase of antiquities

*Rem.* The Museum is situated centrally and in the University where it is easily accessible to students and scholars as well as the public. The average number of visitors per day is 14 and 3,600 in the year, but there are larger numbers when there are special exhibitions. The Museum requires a suitable building with spacious halls and galleries, lecture halls etc. There is a laboratory equipped for the preservation and cleaning of the Museum objects. The coins and other valuables are kept in iron safes and the armed guard that watches the University premises looks after the Museum also. All amenities like fans, lights and seats for visitors are provided in the Museum. Collections to the Museum are made mainly through

gifts, excavation, exploration, by treasure trove and exchange with other museums. The Museum is an institutional member of the Museums Association of India.

### (iv) Municipal Museum

*F.* 1933.

*Hist.* The Museum was first started in 1933 as a commercial museum and was responsible for spreading the spirit of "Buy Swadeshi" among the people at a time when the nation was thinking in terms of the development of national industries. After the attainment of freedom, the role of protecting industries and crafts having devolved on the national Government, this museum was converted into a Municipal Museum; and from 1951 has been educating the public in developing a civic sense in the discharge of their duties as citizens of a great city by keeping it clean and making it beautiful with the ideal of a 'healthy people living a corporate life in a clean and beautiful city'.

*Scope & Coll.* Pictures, diagrams, charts, models, etc. on public health, social and personal hygiene, civic knowledge and consciousness, maternity and child welfare, epidemic diseases, and activities of the Calcutta Corporation towards the goal of cleaner Calcutta.

*Ed. Act.* The museum has a small public library containing 1,750 books on public health and small industries. A free reading room is attached to it. There are interpreters to explain the exhibits in the museum. Documentary films, charts and models are lent to schools and colleges and B.T. & D.T.M. Students. The Calcutta University and colleges frequently avail all the facilities given by these museums. The labels are in English and Bengali.

*Pub.* There are printed postcards, booklets and folders distributed free.

*Working hrs.* Open from 1 to 6 P.M. on all days except Sundays and other holidays.

*Adm.* Free.

*Gov. body.* It is under the Corporation of Calcutta.

*Staff.* Public Relations Officers—Shri Brojendra Nath Bhadra, Assistant Public Relations Officer Assistant, Three clerks, Storekeeper, six Interpreters, two Operators, two Drivers, nine peons and two sweepers.

*Fin.* The annual budget is Rs. 2,01,600/-.

*Rem.* The museum is situated in the heart of the city and is easily accessible. There are about 300 visitors a day and about 1,00,000 in a year. On special occasions when exhibitions and public lectures are arranged there is a larger number of visitors. The material here is acquired by purchase and donation. There is ample use of charts, models, and other visual aids.

## (v) Museum of the Asiatic Society

F. 1784

**Hist.** The Asiatic Society was founded in 1784 and is almost the oldest literary and scientific institution in the East. The present Indian Museum at Calcutta owes its origin to the collections of the Asiatic Society. The Society within its own premises still possesses collections of considerable importance besides the magnificent library that it has built up.

**Scope & Coll.** The Society still possesses a precious and select collection of oil paintings. Many of the paintings were original drawings by Robert Home, a reputed English artist who was in India in the first quarter of the 19th century. There are also originals by Rubens, Guido Rene, Domenichino, Reynolds, Ganaletti and Kattle, by Chinery, Poe, Daniell, Say, and others. This collection of paintings and busts is of great interest.

The Society has about four dozens of copper plate inscriptions and a few thousand coins. The inscriptions range in date from the 3rd century B.C. to the 18th century A.D. and include a fragment of an Asokan inscription. All the coins up to 1906 have been made over by the Society to the Indian Museum and the subsequent acquisitions are retained.

The Library of the Society consists of the following five sections: (1) *General Section* Comprising printed books and manuscripts in European languages and numbering more than 80,000 volumes, particularly rich for studies in Indology and in Asiatic lore and in standard philological and scientific serials. The printed books in this section range in date from the latter half of the fifteenth century A.D. and one of the special features consists in the many items of rare works, otherwise unavailable or scarcely available.

(2) *Sanskritic Section.* Comprising printed books and manuscripts in Sanskrit and Sanskrit languages. Particularly valuable is the magnificent collection of manuscripts, which range in date from the seventh century A.D. and number about 27,000. Rich and varied in textual contents the collection is an epitome of India's achievements in different spheres of life and learning. Every language and every script of India is represented in this unique collection, and every aspect of Indological studies as well. No less interesting are the manuscripts with fine miniature illustrations which go back as early as the 10th century A.D.

(3) *Islamic Section.* Comprising printed books and manuscripts in the languages of the Islamic world, Arabic, Persian, Turkish, Pushtu, etc. The manuscripts in this section number more than 6,000 ranging in date from the first quarter of the 12th century A.D. Rich and varied in textual contents they cover every branch of Islamic history and learning, a good many of the manuscripts being extremely rare and, not unoften, unique. Very

fine calligraphic writing is a special feature of this collection, while a few bear miniature paintings of pleasing quality and style. Some of the items in this collection belonged to the Mughal Imperial Library.

(4) *Sino-Tibetan Section.* Comprising manuscripts and xylographs in Chinese and Tibetan. The Chinese manuscripts relate to Chinese translations of the Indian Buddhist texts, while in the Tibetan group the Society has the entire set of the Kangyur and the Bstangyur, besides also individual xylographs and manuscripts.

The Society's Library possesses also manuscripts of works in Burmese, Siamese, Javanese, etc. and they are interesting for studies in the history and culture of these countries.

**Ed. Act.** The Asiatic Society is open to its members and its magnificent library is freely used by scholars, students and members of the Society. The library contains about ten lakhs of books and 36,000 manuscripts, which is a very rare collection. Intending visitors and scholars are explained the rare and valuable collections of the library by the Librarian. As a valuable store-house of rare material for advanced studies and research it is freely utilized by the Universities.

**Pub.** 1. *Asiatic Researches:* 1788-1839—20 volumes, and one index.

2. *Journal of the Asiatic Society of Bengal:*

First Series 1832-1904—75 volumes in 2 parts each plus several extra and supplementary numbers.

*Proceedings.* 1865—1904—40 volumes.

Second Series 1905—1934—30 volumes (Journal and proceedings amalgamated).

Third Series Letters, Science and Year Book.

*Journal of the Royal Asiatic Society of Bengal;* 1935—50—16 volumes.

*Journal of the Asiatic Society:* From Volume 17, 1951.

3. *Memoirs of the Asiatic Society of Bengal:* 12 volumes. An index of the Researches, Journal and Proceedings was published in the *Centenary Volume*, published on the occasion of the completion of the Society of its hundred years. A detailed and consolidated index of all serial publications is now in the press.

4. *Bibliotheca Indica.* The most important of the Society's activities is the publication of the *Bibliotheca Indica* which consists of a series of oriental texts in Sanskrit, Arabic, Persian and other Eastern languages. This series now covers several hundreds of individual works, the total number of *fascimilies* published up to date being nearly 2,500.



It may be noted in this connection that it was under the initiative of this Society that studies in Tibetan and Tibetology were first initiated.

5. *Miscellaneous Publications.* In addition to the above about 40 other oriental works have been published either with the aid or under the supervision of this Society. Moreover, a large number of reports on the search for manuscripts have come out under the superintendence of the Society and they have been instrumental in resuscitating the varied literature of the Indians from oblivion.

6. Recently a new series, consisting of publications of important research work, either in letters or in science, has been started under the name of *Monographs*. Nine volumes have already been published.

*Working hrs.* The Museum is open from 12 noon to 7 p.m. on all days except Sundays and holidays.

*Adm. Free*

*Gov. body* The Asiatic Society's Museum is administered by a learned Society.

*Staff* There is no special staff except that of the Society.

*Em.* Not known.

*Rem.* The Asiatic Society's Museum is situated centrally in Calcutta and is easily accessible. The average number of visitors per day is 125 and 3,694 in the year. The present building is inadequate for the large material housed in it and except for fumigation and lamination of valuable and rare manuscripts, there are no other laboratory facilities. The exhibits are not sent out of the Museum. Special and periodical exhibitions are arranged in the Society premises. Collections are made by purchase, treasury trove and through gifts.

#### (vi) Museum of the Bangiya Sahitya Parishad

*F.* 1910

*Hist.* At a meeting of the Bengal Academy of Literature on the 23rd July, 1893, it was proposed to establish an institute for the cultivation of Bengali and Bangiya literature and the Bangiya Sahitya Parishad came into existence on April 18, 1895. In 1900 enthusiasts like Rabindranath Tagore, Satyendranath Tagore, Jyotirindranath Tagore, Gogondenath Tagore, Rajanikant Gupta and others arranged for establishing the Parishad at a public place and gradually with the increase in the number of its members, within the sixth year of its starting, Maharaja Manindra Chandra Nandi of Cossim Bazar was requested for a piece of land, which he readily donated in Hali Bagan in Upper Circular Road, where in 1910 the Parishad moved into its new building on this site built at a cost of Rs. 27,000/-. A Board of Trustees was created which included Rabindranath Tagore, Sarat Kumar Roy and others.

The Parishad started to function with a President, Vice-President, Secretary, Assistant Secretary, the Editor of the Journal "*Parishad Patrika*", a Librarian and a Treasurer. Seven years later, the post of Curator for the collection of antiquities was created and this was held by Narendranath Basu. With the increased collection of manuscripts an additional post of the Keeper of manuscripts was created and held by Prof. Durga Mohan Bhattacharya. To perpetuate the memory of Sri Ramesh Chandra Datta, the first President, a two-storeyed building named Ramesh Bhavan was established in 1939 on a site adjacent to the Parishad building. In 1937, the old residential building of Sri Bankim Chandra Chatterji at Kanthal Para, Naihati, was made over to the Parishad by his grandsons. The setting up of a portrait in 1912 for Rajnikant Gupta, a founder-member, encouraged a collection of rare portrait paintings, in which the Parishad is very rich. A branch of the Parishad was established at Rangpur in 1906 and subsequently thirty more were started of which eleven still function. Apart from the journal, the Parishad has published a large number of books. In 1917 during the session of the Indian National Congress at Calcutta, the Parishad organised an exhibition of its antiquities which gave the impetus for the establishment of a regular Museum in Ramesh Bhavan, wherein they were housed. In the initial stages of the Museum, Sri R. D. Banerji, the then Assistant Secretary of the Parishad, greatly helped in collecting old coins and images of which he wrote a descriptive catalogue in 1922. This was elaborated and brought up-to-date ten years later by M. M. Gangoly.

*Scope & Coll.* The Bangiya Sahitya Parishad contains a number of old manuscripts, several valuable sculptures of the Pala school including a Sadasya and a few bronzes very valuable for the study of metal images of the Pala period, especially the seated Hrishikesa from Sagardighi, a standing Vishnu and a multi-armed Vishnu carrying *garuda-dhvaja* among other archaeological relics.

The collection of manuscripts includes about 3,246 in old Bengali, 2,394 in Sanskrit and 264 in other languages like Tibetan, Oriya, Hindi, Assamese and Persian. There is also a collection of old coins, copper plates, old paintings including Tibetan *tankas*, etc., articles used by celebrated poets and writers like Bankim Chandra, old deeds and other documents, old arms, manuscripts of writings of well-known authors and a few interesting deeds of sale and trust, besides a large collection of books and oil paintings and statues of literary celebrities.

*Ed. Act.* The Bangiya Sahitya Parishad has a very large library which is at the disposal of the Museum. It is usually for the use of the members. Lectures by scholars are arranged from time to time and as the Parishad possesses a projector, slides for illustrating lectures are usually got from wherever they are available. The Museum has material which scholars utilise by visiting the Museum, but there is no special arrangement to take them round regu-

larly, though the Curator and others are ready to help as far as possible. There is an exhibition usually during the Pratishtha Day celebration every year. The Calcutta University Post-graduate students frequently visit the Museum.

*Pub.* (1) Hand-book to the sculptures in the Museum of the Bangiya Sahitya Parishad, and (2) *Parishad Panchaya.*

*Working hrs.* Open from 1 to 7 P.M. on all days except Thursdays and public holidays.

*Adm.* Free.

*Govt. body.* The Executive Committee of the Bangiya Sahitya Parishad is in charge of the Museum.

*Staff.* There is no separate staff for the Museum as it is looked after by the Parishad. The Honorary Curator of the Museum is a scholar elected at the annual meeting of the Parishad. At present Sri Somendra Chandra Nandy, M.A. is the Curator.

*Fin.* There is no separate budget provision for the Museum as it is part of the Parishad.

*Rem.* The Museum is suitably located in the heart of the city and has an average of ten visitors a day and 3500 in a year, though on the annual Pratishtha Day the number is greater. The building is neither suitable nor adequate for properly housing the Museum, which requires ample space for expansion and proper display. The valuables like coins, etc. are kept in safe custody. There is no storage space for duplicates. The Museum of the Parishad collects its material by exploration, purchase, excavation and donation and is recognised to receive treasure trove objects. The Museum occasionally sends out its antiquities on loan for special exhibitions and has exchange-relationship with other institutions in regard to its publications.

**Gurusaday Museum, Bracharigram**  
(Thakurpur, P.O. Jhoka, 24 Parganas)

*F.* 1933.

*Hist.* Late Sri Gurusaday Dutt, I.C.S., Founder of the Bengal Bratachari Society, made a rich collection of Folk Arts of Bengal. He planned to establish a Folk Art and Crafts Museum as an essential part in the scheme of the Rural University (Jana-Siksha Pratisthan) for which he acquired, through the then Government of Bengal, a plot of land measuring about 100 bighas, at Thakurpukur (eight miles from Calcutta) on the Diamond Harbour Road. This is now known as Bratacharigram.

*Scope & Coll.* The collections consist of various types of precious scrolls, paintings (*Patwa-Chitra*), terracottas, sculptures, *kanthas*, old earthen utensils, figures, toys, stone figures and architectural pieces of fine workmanship, old *punthis* etc.

The collection consisting of over 2,500 items was bequeathed by Shri Dutt to the Bengal Bratachari

Society. After the death of Sri Dutt, eminent persons like Dr. S. Radhakrishnan, Dr. Meghnad Saha, Sri B. P. Singh Roy, Sri Tushar Kanti Ghosh, Sri Badridas Goenka, Sri Humayun Kabir, Sri C. C. Biswas (Justice), Sri Ramdeo Chokhany, Sri K. Sanjiva Kamath and others, made an appeal to the public for help to continue and extend the work, inaugurated during the lifetime of Sri Gurusaday Dutt, and that proved so effective in national regeneration. The Museum Building has a cost of about Rs. 37,000. One-storey has been constructed. The second-storey will be constructed as soon as funds are available.

*Ed. Act.* Various social and education activities are being carried on here, such as:—

- (i) Central Institution of Bratachari Education (for imparting mass education of character building and citizenship training through the medium of traditional Folk-lore);
- (ii) Shilpayatan;
- (iii) Chitra Bari;
- (iv) Junior Basic School;
- (v) A Residential High School known as "Bratachari Vidyasram";
- (vi) A Health Centre;
- (vii) Social (Adult) Education Centre;
- (viii) A Multi-purpose Co-operative Society;
- (ix) Agricultural farming and fisheries;
- (x) Folk Art & Craft Museum, etc etc.

*Pub.* A book "Folk Dances of Bengal" by Sri Gurusaday Dutt has been published and is being sold by the Bengal Bratachari Society, 191/1, Bepin Behari Ganguly Street (old-191, Bowbazar Street), Calcutta-12.

*Working hrs.* Open from 12 NOON to 4 A.M. on Sundays, Mondays, Tuesdays, Wednesdays, Fridays and Saturdays.

*Adm.* Free.

*Govt. body.* The Samsad (*i.e.* Executive Committee) of the Bengal Bratachari Society controls it.

*Staff.* An Instructor of the Society has been entrusted with the work at present. No curator has yet been appointed.

*Fin.* No separate provision.

*Rem.* Nil.

**KANTHALPARA (Naihati), P. 75,596.**

**Rishi Bankim Library and Museum**

*F.* 1954.

*Hist.* When Bankim Chandra's centenary was observed all over Bengal in 1938, the Bangiya Sahitya Parishad purchased a portion of his ancestral house, where he composed his immortal song "Bande Mataram" and wrote his novels and other literary pieces, and maintained it in good repair

till 1954 when it was made over to the West Bengal Government for the starting of a library and museum with a collection of articles associated with Bankim Chandra. A library of books by and on Bankim Chandra is maintained here.

The building is composed of three small rooms and a hall with a garden adjoining it. The objects here associated with Bankim Chandra are mostly donated by his brother's grandson, Shri Satanjib Chandra Catterjee.

*Scope & Coll.* Objects used by Shri Bankim Chandra like his turban, shawl, lamp, box, etc., 150 letters written to different persons, some manuscripts of Bankim Chandra, 16 photographs of the members of Bankim Chandra's family and several other documents regarding Bankim Chandra acquired from different sources.

*Ed. Act.* The museum is regularly visited by students and scholars. There is a library of books pertaining to literature in general and specially to Bankim Chandra literature. The material in the museum is explained to school children, college students and post-graduates who pay a visit. The Curator who attends to this is also the Librarian. There are sometimes lectures by scholars and specialists from outside. There are adequate labels in Bengali. The nearest educational institution, Rishi Bankim Chandra College, takes special interest in the museum.

*Pub.* Nil.

*Working hrs.* Open on all days except on Thursdays and Government holidays from 12 Noon to 6 P.M.

*Adm.* Free.

*Gov. body.* The museum is administered by a Committee appointed by the Government of West Bengal.

*Staff.* Curator and Chowkidar.

*Fin.* The annual budget provision is Rs. 3,000/-.

*Rem.* The Library and Museum is suitably located and has an average of 50 visitors a day and about 18,250 in a year. The sources of collection are donation and purchase.

MALDA, P. 37,420.

#### B. R. Sen Museum

F. 1937.

*His.* Malda with its belt of antiquities of Gour and Pandua is an excellent area for collection of ancient and medieval relics to be housed in a Museum. It is this that inspired the sponsors of the Museum headed by Shri B. R. Sen, I.C.S., the then District Magistrate of Malda, and helped by Shri K. C. Barman of the Bengal Civil Service the setting up of a Museum was taken up. The late Pramatha Nath Misra, M.R.A.S., helped in organising since its inception in 1937 when it was inaugurated by

Dr. R. C. Majumdar, the then Vice-Chancellor of the Dacca University. The Museum is managed by a Board of Trustees which includes Mahamohopadhyaya Pandit Vidhusekhar Sastri. It is housed in a hall adjoining the B. R. Sen Public Library, Malda. The construction of a building for the Museum has recently been sanctioned by the State Government and an amount of Rs. 30,000/- has been made available this year to make a start in the direction. The Museum has been registered under the Registration of the Societies Act (Act XXI) of 1860 of the Government of India.

*Scope & Coll.* The Museum contains several images of the Brahmanical Pantheon including varieties of Surya, Vishnu, Devi and some Buddhist images as also some miscellaneous ones. There is a copper plate inscription of Gopaldev II. The coin cabinet includes several coins of the early independent Sultans of Bengal, coins from Nepal and Tripura, of the Sultans of Delhi and of the Pathan and Mughal emperors. There is also a collection of books of antiquarian interest and some rare manuscripts.

*Ed. Act.* There is a library with 300 books and periodicals intended for departmental use which is also available for the public. The Museum offers facilities for the examination and study of its material which is also explained to students desiring to be enlightened about it. Special exhibitions are arranged sometimes. The labels are bilingual, in English and Bengali. Though the University takes no interest in the Museum the local colleges and schools of the district have a great enthusiasm for the Museum.

*Pub.* (1) The copper-plate inscriptions of Gopaldev II edited by the late Pramatha Nath Misra, M.R.A.S., in collaboration with Dr. R. C. Majumdar on a pioneer publication of the find by Shri K. C. Sur, M.A., (2) a Guide to the Ruins of Gour compiled by the late Pramatha Nath Misra and edited up to date to be used as a Guide to His Excellency Dr. H. C. Mookherjee, the Governor of West Bengal, (3) Picture Post cards compiled in albums, photographed and printed by Shri Asoka Mitra I.C.S., Development Commissioner to the Government of West Bengal, formerly District Magistrate, Malda.

*Working hrs.* Open from 7 to 9 A.M. and 6 to 9 P.M. on all days. Saturdays are exclusively for ladies.

*Adm.* Free.

*Gov. body.* The Museum is administered by a Board of Trustees and an Executive Committee annually elected from the subscribers to the Public Library and its patrons.

*Staff.* There is an Honorary Secretary and Honorary Assistant Secretary. The whole-time staff consists of only a Guard.

*Fin.* Rs. 830/- in a year of which Rs. 600/- is the grant from the Government of West Bengal, Rs. 120/- from the District Board grant, Rs. 60/-

from Municipal grant and Rs. 50/- contribution from the Public Library.

*Rem.* This is a zonal Museum set up to house the relics of the district of Malda and the suburbs found in the belt of ancient Gour and Pandua, the capital of Bengal during the Muhammadan times. There are on an average 50 visitors a day though on special occasions the number is larger. The Museum building is neither adequate nor suitable and a proper building has been the cherished desire of the Museum authorities. The coins and valuables are kept in steel cases in the custody of the Secretary and the Assistant Secretary. The sources of collection are exploration, excavation and donation. The Museum is recognised for treasure trove purposes. The Museum believes in a policy of exchange on reciprocal basis. It is the desire of the Museum authorities not only to enrich its epigraphical, archaeological and numismatic collections but also to add a Picture Gallery for the folk arts and crafts. The question of adding the 'Goomti' gate collection in Gour about eight miles off to the collection in the Museum is also delayed on account of lack of accommodation.

**SANTINIKETAN (Bolpur), P. 77,440.**

**Rabindra-Sadana (Tagore Museum)**

*F.* 1942

*Hist.* To perpetuate the memory of the poet Rabindranath Tagore, the Rabindra-Sadana was created on the 1st July 1942 at Santiniketan as a Research Academy and Memorial Museum. The suite of rooms in the southern wing of Udayana, where the Poet had spent the last days of his life, was made available for this purpose by Shri Rathindranath Tagore. The former office of the Founder-President of the Visva-Bharati, with the library and archives attached to it, reinforced by the most valuable personal collections of Shri Rathindranath Tagore, gifted to the University, from the nucleus of the Museum which was enriched by collections and gifts from friends and admirers from India and abroad. The objectives of the Rabindra-Sadana were clearly laid down so that the Museum could develop into a live institution, not merely for exhibiting a few pieces of reliquary value, but to be an academy for the study and appreciation, interpretation and propagation of the works of the Poet, a store-house of his literary and artistic creation, an archives of articles connected with his life and works and also to be a shelter for material associated with his memory.

*Scope & Coll.* The Rabindra-Sadana has the following sections:

1. Library of books by and on Tagore,
2. Archives consisting of newspaper studies,
3. Letters and Manuscripts,
4. Paintings by Rabindranath Tagore,
5. Photographs and Cine-films,

6. Voice Records of Tagore songs,
7. Mementos and gifts and personal effects.

*Ed. Act.* A library of books and journals connected with the life and works of Tagore with about 6,800 books and 4,600 periodicals is made available by the Museum for the students and research scholars. Micro films of manuscripts are also made available for the study of scholars. The series of Tagore's letters *Chitthipatra* published by the University has drawn its material from the museum. Special exhibitions are arranged on important occasions. Descriptive labels in English are provided for the exhibits and English is chosen as an international language understood by a large number of visitors from all over the world who come to the Museum.

*Pub.* A descriptive brochure Rabindra-Sadana, Santiniketan; facsimiles of Tagore's writings now and again reproduced and distributed free.

*Working hrs.* Open on all days except Wednesdays and Tuesday afternoons. Winter—from 7 to 11-30 A.M. and from 2 to 4-30 P.M. Summer—from 7 to 11-30 A.M. and from 3 to 5-30 P.M. Visitors are allowed in the afternoons only.

*Adm.* Free.

*Gov. body.* The Museum is administered by the University.

*Staff.* Curator—Shri K. C. Roy., Assistant Curator, Literary Assistant, Steno-cum-Office Assistant, Scholar, two peons and durwan.

*Fin.* The annual budget provision is Rs. 28,639/-.

*Rem.* The museum is situated in the Uttarayana area where the Poet spent the last years of his life. The average number of visitors a day is about 50 though on special occasions i.e. days associated with the Poet, the number is greater. The Udayana where the museum is located being the Poet's residence is an exhibit by itself; still the accommodation is inadequate and unsuitable for certain types of exhibits like his paintings. Seats, fans and other facilities are provided for the visitors in the museum. The main sources of the collection here are (i) the library attached to the office of the Founder-President, (ii) personal collection of the Poet's son Shri Rathindranath Tagore and daughter-in-law Shrimati Pratima Tagore, (iii) gifts and donations from friends and admirers in India and abroad, and (iv) occasional purchases. Rabindra Sadana has had intimate relations with universities, institutions and societies in India and abroad. It is an institutional member of the Museums Association of India. There is a plan to constitute the property known as Uttarayana into a Museum Estate consisting of a Library, an Archives, a Museum, a Picture Gallery, a Lecture Hall, an Auditorium etc.; to form a Board of Trustees for managing it; and to build up a fund (for which an appeal has already been issued by Shri Jawaharlal, Nehru, Chancellor, Visva Bharati).

SERAMPORE, P. 80,000.

### Serampore College Museum

*F.* 1818

*Hist.* The Museum was founded in 1818 by the pioneer missionary William Carey in association with his two colleagues J. Marshman and W. Ward. It was further developed by their successors.

*Scope & Coll.* The Museum contains some very rare books specially the first editions of the Bible translated by Carey into 34 Indian languages. Of the other books that are noteworthy are the first issues of the 'Friend of India', "*Samachar Darpan*" and '*Dig Daparan*'—the earliest newspapers to be issued in Bengal, and manuscripts of Hindu sacred books like the *Vedas* and *Upanishads*. Items of furniture like chairs, tables, etc. used by the missionaries in the early 19th century are also preserved. There is a miniature steam engine of that time still in working order.

*Ed. Act.* The Serampore College, besides being a first-grade college in Arts and Sciences affiliated to the Calcutta University, is also a Theological (Christian) University, a status given to it by the Royal Danish Charter of 1827. It thus contains some rare books specially early editions of the *Bible* and other rare books and relics of the early missionaries of Serampore which are of great interest for the College. Pupils of local schools as also the public are shown round the Museum on special days and festival days and facilities are afforded to research scholars from the Bangiya Sahitya Parishad, the Calcutta University and other learned bodies to utilise the exhibits in the Museum for research.

*Pub.* Picture Postcards.

*Working hrs.* Open on all days except on Sundays and gazetted holidays from 10 A.M. to 4.30 P.M. and on Saturdays from 10 A.M. to 1 P. M.

*Adm.* Free.

*Gov. body.* The Museum is controlled by the College Governing Body and the College Librarian looks after it.

*Staff.* The College Librarian and the Library staff look after the Museum.

*Fin.* There is no separate provision for the Museum as it is a part of the Serampore College.

*Rem.* The Museum is situated in the College for the purpose for which it is intended. The number

of visitors to the Museum swells on the College Day on the 17th August, the birthday of Carey and on the Convocation Day. The Museum is attached to the College Library which is ordinarily open to the staff and the students of the College, but special exhibitions are arranged on the College and Convocation Days. The Museum requires a better building and more space and there is a proposal for a separate building and proper equipment. The exhibits here have been mostly collected by the early missionaries and by donation.

TAMLUK, P. 13,599.

### Hamilton High School Museum

*F.* 1931.

*Hist.* Tamluk, being a very important ancient site where once the town of Tamralipta stood, offers great possibilities for the acquisition of valuable antiquities. The students of the local high school have already collected several exhibits and stored them in glass cases. They will be properly displayed for the visitors in due course.

*Scope & Coll.* There are several antiquities including fine examples of terracottas and uninscribed cast coins of the 2nd century B.C., sculptures and carved pillars, earthen jars and pottery of very early date, all collected locally. There are also fossils, rocks and minerals, some zoological specimens, a few personal objects of Pandit Iswar Chandra Vidyasagar like a shawl and walking stick, etc.

*Ed. Act.* The students evince keen interest which has been responsible for the creation of this Museum. The antiquities give the school children a vivid idea of the past, and aid the teaching of ancient Indian history.

*Pub.* Nil.

*Working hrs.* The Museum is open on all school working days during school hours.

*Adm.* Free but mainly intended for the school pupils.

*Gov. body.* The museum is under the management of the school.

*Staff.* The school staff looks after the museum.

*Fin.* This is included in the school budget.

*Rem.* Nil.

## II

### EDUCATIONAL AND SCIENCE MUSEUMS

#### ANDHRA PRADESH

GUNTUR, P. 12,50,255.

##### Guntur Medical College Museums

(a) Anatomy, (b) Pathology, (c) Social and Preventive Medicine, (d) Pharmacology, and (e) Forensic Medicine Museum.

*F.* Not known.

*Hist.* Museums of medical and public health have been provided for the departments of Pathology, Social and Preventive Medicine, Forensic Medicine, Pharmacology and Anatomy as an aid to the teaching in the Guntur Medical College. They serve the M.B.B.S. and Post-Graduate Medical students as well as those of the Sanitary Inspector's course.

*Scope & Coll.* The museum of Anatomy consists of bones, skeletons of different ages and morbid anatomical sections of heart, lungs, skull, stomach, liver, limb etc. Embryological models are also displayed. Circulatory and other human systems are graphically presented.

The Pathology museum consists of morbid and anatomical specimens and also specimens that explain the causes of diseases etc.

The museum of social and Preventive Medicine consists of charts and models on items related to public health, infectious diseases and their prevention.

The Pharmacology museum has varieties of crude drugs and all forms of herbs and leaves from which drugs are prepared.

The Forensic Medicine museum has morbid and anatomical specimens illustrating causes of death in particular cases like snakes-bite, stab, food poisoning, gunshot, wound etc.

*Ed. Act.* Lantern slides and educational films are shown to students. For the last three years, medical and health exhibitions have been held for three or four days a year in October under the auspices of the Social Service Club of this college. These have proved of great educational value to the general public.

*Pub.* Nil.

*Working hrs.* The museums are open on all working days during college hours.

*Adm.* Free but intended primarily for Medical college students.

*Gov. Body.* The museums are under the managements of the Guntur Medical College.

*Staff.* The museums are attached to various departments and are looked after by their respective heads and their staff.

*Fin.* Included in the general budget of the College.

*Rem.* Nil.

HYDERABAD, P. 10,85,722.

##### Hyderabad Health Museum

*F.* 1950.

*Hist.* This museum which is considered one of the best organised museums of its kind in the country, was at first located in an inconspicuous part of Hyderabad city when owing to the untiring efforts of Sri Phool Chand Gandhi, the then Health Minister of the Hyderabad Government, it was shifted to a beautiful building in the public gardens towards the end of 1952 where it is now housed. This Museum has a wealth of material attractively displayed to bring home to the visitor the principles of health, hygiene and sanitation.

*Scope & Coll.* In this museum, information on health is visually presented in regard to rules of health, prevention of diseases and promotion of health. The museum has sections dealing with environmental sanitation, epidemic diseases like plague, cholera, tuberculosis and small-pox and other eruptive fevers, diphtheria, protozoal and parasitic diseases like malaria and guinea-worm, physiology and anatomy, school hygiene, maternity and child welfare, nutrition, social hygiene, family planning, insects, worms, snakes and scorpions, rural medical aid, vital statistics, rules of health, industrial hygiene and the history of medicine. The last is composed of "Heroes of Health" i.e. discoveries in medical sciences with portraits of eminent medical men from the earliest times to this day.

*Ed. Act.* The museum has a small library of 150 books and periodicals for departmental use. The models and exhibits in the museum are explained to visitors and school children. There are cinema shows for school children and college students. Special exhibitions are periodically arranged as also when the Museum participates in the All India Industrial Exhibition in the months of January

and February. Labels are provided in English, Urdu, Hindi and Telugu. Health pamphlets are also distributed.

*Pub.* Hyderabad Health Museum. Different posters, leaflets and pamphlets on various diseases and school health hygiene distributed free to the visitors.

*Working hrs.* Open on all days except on Thursdays and other public holidays from 9 A.M. to 12 noon and from 3.30 to 6.30 P.M.

*Adm.* Free.

*Gov. body.* The museum is under the control of the Director of Public Health, Andhra Pradesh.

*Staff.* Senior Health Inspector, two Junior Health Inspectors, five peons and chowkidar.

*Fin.* There is no special budget provision as it is included under the Bureau of Health Education, Andhra Pradesh.

*Rem.* The museum is suitably located in a beautiful building in the public gardens and attracts a large number of visitors, the number increasing during conferences. The building is adequate for the galleries but lacks storage space.

#### Madanapalle College Museum

See under Archaeological & Cultural Museums.

VISAKHAPATNAM, P. 108,012.

#### Andhra Medical College Museums

(a) *Anatomy*, (b) *Pathology*, and (c) *Social and Preventive Medicine*.

*F.* Anatomy Museum—1923, (b) Pathology Museum—1925, and (c) Museum of Social and Preventive Medicine—1955-56.

*Hist.* The Anatomy Museum came into existence along with the Medical College in 1923 and was gradually built up by the successive members of the staff of the department by making special dissections, purchasing models, foetal skeletons, Freshe's charts, etc. The museum has now 831 specimens of human anatomy both descriptive and applied. It has two unique exhibits, a skeleton made of ivory and another in wood acquired and donated by Dr. R. Krishnarao, a former Professor of Anatomy, according to whom they were prepared in 1705-10 at Tanjore by local artisans for King Serfoji. There are 300 specimens relating to lower animals.

The Pathology Museum was started two years later in 1925. There are today 3,000 Pathology specimens displayed with their histories given.

The Museum of Social and Preventive Medicine has only very recently been started in 1955-56. It has a number of models all purchased.

*Scope & Coll.* The Anatomy Museum has specimens of human anatomy, embryology, anthropology, comparative anatomy and radiological anatomy.

The Pathology Museum has all exhibits of diseased organs and other suitable illustrations.

The Museum of Social and Preventive Medicine has mostly models, charts, diagrams etc.

*Ed. Act.* The material in the museum is studied by the undergraduate and post-graduate students of the college. In addition to these, students from high schools from the neighbouring districts visit the museums. There is a collection of lantern slides used for the lectures in the college. The material from the museums is sometimes lent for health and other exhibitions. Labels are provided in English. In the Pathology Museum there is provision for giving training in mounting specimens.

*Pub.* Nil.

*Working hrs.* The museums are open on all working days from 8 A.M. to 4 P.M. and from 8 A.M. to 12 noon on Sundays and public holidays.

*Admn.* Free but mainly intended for the medical students.

*Gov. body.* The museums are under the management of the Principal of the College.

*Staff.* They are looked after by the departments concerned with one of the assistants acting as the Curator.

*Fin.* This is included in the College budget.

*Rem.* The museums serve the special purpose of helping the students to understand the different branches of the medical science. There is an average of five visitors a day and over 2,000 in a year. The material is mainly collected by exploration, purchase and donation, in the case of the Anatomy museum, from material removed during operation and from post-mortem examination for the Pathology Museum, and by purchase for the museum of Preventive and Social Medicine.

#### ASSAM

GAUHATI, P. 43,615.

#### Assam Forest Museum

*F.* 1944.

*Hist.* The Assam Forest Museum was started in 1944 with the articles of interest collected by the Forest Officers during their tours. These were from time to time displayed in exhibition stalls and with the increase of the interest in these collections, this museum was thought of as a permanent home for them.

*Scope & Coll.* Specimens of timbers, bamboos, canes and various forest products, ivory works, lacquer works, cane and bamboo carvings, resin, turpentine, agarwood, medicinal herbs, etc.

Photographs of forests, rhino catching, elephant catching, charts and maps showing similar activities in the forests.

Forests and forest industries, plywood, composite wood, models of bridges, buildings denoting forest engineering, recorded tusks, rhino horns, stuffed animals, etc.

*Ed. Act.* The museum is meant to explain forest industries, timber operation, catching of wild animals like rhino and elephant and utilisation of forest products. Students from the Gauhati University, colleges and schools frequently visit it. The labels are provided in English and Assamese, and the Officer-in-charge explains the material in the museum to the interested visitors.

*Pub.* Nil.

*Working hrs.* Open on all days except Saturday afternoon, Sundays and other Government holidays from 10 A.M. to 4-30 P.M.

*Gov. body.* It is under the Government of Assam and is controlled by the Forest Utilisation Officer, Shillong.

*Staff.* An Assistant and guard.

*Fin.* The annual budget provision is Rs. 6,200.

*Rem.* The museum is conveniently located at Gauhati and is easily accessible. The building is inadequate for the material and there are no special laboratory facilities. The material is collected by exploration, purchase and donation.

#### University of Gauhati Commercial Museum

See under Industrial and Commercial Museums.

#### BOMBAY

AHMEDABAD, P. 7,88,333.

B. J. Medical College, Museum of Anatomy, Pathology, Pharmacology, Hygiene, Forensic medicine.

F. 1946.

*Hist.* The museums were started in January, 1946 and have been developing since then. Each major department of the college viz., Anatomy, Pathology, Pharmacology, Hygiene and Forensic medicine has a museum of its own with relevant specimens. The space is inadequate at present but it is expected that the new premises that will be ready shortly, would provide adequate accommodation.

*Scope and Coll.* Each of the above-mentioned departments has a museum of its own set up for teaching the under-graduate and post-graduate students.

*Ed. Act.* There are about 346 under-graduate medical students and 35 post-graduate students who use the museum. The members of the teaching staff numbering about 75 and the resident staff numbering about 26 avail themselves of the facilities provided by the museum. At times, educational institutions send batches of students to see the

museum. There is a library which is open to the students and staff. It contains 1,890 books and subscribes for 49 journals. Lantern slides and medical films of educational value are shown to the students with the aid of the college projector. A part of the teaching of the medical students is arranged by taking them round the museums. Special charts are prepared and used and photographs are taken from clinical material for being shown to the students. The museum is used not only by the college students but also some other educational institutions.

*Pub.* Nil.

*Working hrs.* Open during the working hours of the college.

*Adm.* Free.

*Gov. body.* The museums are administered by the head of each department.

*Staff.* There is no special staff for the Museums. Each department looks after its own collections.

*Fin.* No special grant is earmarked for the museums. Each department gets an allotment commensurate with the funds available from Government. An amount of Rs. 5,600 is sanctioned every year for the purchase of books and periodicals for the library.

*Rem.* The museums will have ample space at the new premises of the college. Adequate storage space will also be provided. It is only then that proper laboratory facilities will also be available. One of the sources of collection for specimens is the clinical material available at the Civil Hospital. Models are made or purchased. The specimens have not yet been provided with labels. The aid of charts and models is availed for demonstration.

#### AMRELI, Girdharbhai Children's Museum

See Under "Archaeological & Cultural Museums".

BARODA, P. 2,11,407.

#### (i) Baroda Municipality Health Museum

F. 1953.

*Hist.* Shri G. M. Jadhev, the present Honorary Curator of this Museum, who was interested in promoting the establishment of health museums in the country, had requested the Maharaja of Baroda to start one such museum in Sarkar Wada. In 1953, he persuaded the President and members of the Baroda Municipality to house the Health Museum in the White Pavilion in Sayaji Garden.

*Scope & Coll.* The Museum is mainly devoted to health and hygiene. There are models showing a sanitary village and its contrast with an insanitary village, sanitary well, pond, stable, refuse cart and latrine, a model of modern sewage disposal works plant, a model illustrating the water supply for Baroda city with the water lake, filter beds and tank, models and charts illustrating midwifery,



maternity, human anatomy, the functions of the heart, eye and ear all about the prevention and control of plague, cholera, tuberculosis, and skin diseases. Several models, charts etc. have been received from the W.H.O., U.N.E.S.C.O., U.S.I.S. and other organisations. A Hall of Fame in photographs is a separate section in the museum presenting famous Bio-chemists, Physicians, Surgeons and Bacteriologists.

*Ed. Act.* The museum has a small library available for the use of the visitors. Talks are given on health subjects in the museum and films borrowed from the U.S.I.S. are shown every week. Models and charts are loaned from the museum to the schools and colleges. Labels are provided for the exhibits mainly in Gujarati but also in English and Urdu. Students from the Baroda University have evinced great interest in the museum. The Faculty of Social Work does also obtain charts, maps, models etc., from time to time for exhibitions in nearby villages.

*Pub.* A booklet entitled "Municipal Health Museum".

*Working hrs.* Open on all days from 11 A.M. to 6 P.M. and on Saturdays from 2 to 6 P.M.

*Adm.* Free.

*Gov. body.* The Museum is administered by the Baroda Municipality with the help of the Health Museum Committee.

*Staff.* Honorary Curator—Shri G. M. Jadhev, four Assistants, and sweeper.

*Fin.* The annual budget provision is Rs. 6,000.

*Rem.* The museum is suitably located at Baroda and serves the needs of the people from the villages round about. The number of visitors a day is more than 200 but sometimes on holidays, the number goes up to 1,600. It is proposed to enlarge the activities of the museum with the help of friends in the Medical line from France, Germany and Italy. The museum is an institutional member of the Museums Association of India.

## (ii) Medical College Museums

(1) Anatomy, (2) Pharmacology—Toxicology, (3) Pathology and (4) Preventive Medicine.

*F.* 1919.

*Hist.* The museums were started along with the college in 1919 and are intended to cater to the needs of the college students and post-graduate students.

*Scope & Coll.* There are four departmental museums in the college for Anatomy, Pharmacology—Toxicology, Pathology and Preventive Medicine. They consist of suitable specimens and exhibits.

*Ed. Act.* There is an adequate library for departmental use. It has over 3000 books and subscribes for 42 periodicals. The museum affords all facilities

for the students of the M.B.B.S. course and other classes. The Junior Lecturers of the departments explain the material in the museum to any interested visitors. Special exhibitions are arranged during the University Week. The labels are all in English.

*Pub.* Nil.

*Working hrs.* Open on all days from 9 A.M. to 5 P.M. except Saturday afternoons (after 1 P.M.), Sundays and public holidays.

*Adm.* Free, but mainly intended for the use of the college students.

*Gov. body.* They are under the general administration of the college.

*Staff.* The staff of the respective departments are in charge of the museums.

*Fin.* There is no special budget though there is a special grant for the purchase of books for the library.

*Rem.* Specimens are prepared by the departments and models and chemicals purchased. The aid of maps, charts etc. is taken wherever necessary.

(iii) Baroda, M. S. University, Department of Archaeology Museum

See under 'Archaeological & Cultural Museums'.

BOMBAY, P. 28,39,270.

## (i) Grant Medical College Museums

(a) Pathology Museum, (b) Anatomy Museum and (c) Preventive and Social Medicine.

*F.* 1845.

*Hist.* The Museum of Pathology, Grant Medical College originated soon after the starting of the college in 1845 and the oldest catalogue dates back to 1850. It was re-organised in 1925. Visits by grown-up school pupils had been a regular feature in the pre-war years. Social workers, members of the adult education society, nurses, health visitors visit the museum regularly for study. The museum also has a demonstration room with sitting accommodation for about 100 people.

The museum of Anatomy was started as a part of the Grant Medical College in the year 1845 and has been serving its purpose and the educational needs of the institution, both for the students and staff.

From 1932 onwards (when it had only 116 specimens), this museum has made rapid progress. By 1949 it had 1274 specimens and the Government of Bombay felt it necessary to expand the Anatomy Museum with a view to providing proper accommodation for it. This extension of the museum was completed in 1950. It is now one of the best Anatomy Museums in the country.

*Scope & Coll.* The Pathology museum in Grant Medical College contains sections on Pathology, Forensic Medicine, Hygiene and Public Health.

The Museum has a floor space of 12,000 sq. ft. being housed in a hall of the Pathological Block with a mezzanine floor on the north, east and west sides. There are about 3000 exhibits or specimens and a few thousand illustrations, graphs and photographs. Each specimen is illustrated by photographs and a typed description and, where possible, with a photograph of the patient. There are wax models, illustrative pictures, diagrams and photographs representing skin diseases. Microscopic sections of each specimen are also available. A large collection of photographs from photoprints of medical cases is available in the museum. Illuminations for the examination of skiagrams are placed on the top of a number of cabinets, that contain collections of radiographs relating to pathological conditions.

The scope of collection of the Anatomy Museum is human anatomy in its various aspects. It contains specimens comprising bones and soft parts with a view to illustrating (a) Normal Human Anatomy, (b) Abnormal Human Anatomy, (c) Human Embryology and (d) Comparative Anatomy. At the moment the Anatomy Museum contains over 2000 specimens nearly all of which, with the exception of a few that were imported from foreign countries, were prepared, by the staff of the Anatomy Department.

*Ed. Act.* The Pathology Museum has also got a demonstration room with sitting accommodation for about a hundred. Material in the museum has been fully described and the labels are descriptive. Descriptions are accompanied by illustrations in most cases. It contains vivid, impressive classified groups of drawings, paintings, photographs, models, charts, tables, and actual specimens exhibited in such a manner as to form a well-knit complete theme and they are capable of telling their own story to those who care to examine them. The medical museum is primarily meant for the medical students, the educational as well as the researcher. This museum also organises instructional stalls in public exhibitions and material is lent for similar exhibitions in and out of Bombay whenever practicable.

The Anatomy Museum possesses descriptive notes for the use of the medical students. The College library which is not for public use is intended for the students of the Medical College.

*Pub.* The Pathology Museum has published some of the oldest catalogues, the first edition having been published in 1850. The subsequent editions were brought out in 1904, 1916, 1925 and 1930. Similar publications based on material from the Museum have appeared in Scientific Journals.

*Working hrs.* The Pathology and Anatomy Museums are open from 9 A.M. to 5 P.M. on all working days except on Saturdays when it is open from 9 A.M. to 1 P.M. The Museum of Preventive and Social Medicine is open from 10.30 A.M. to 5.30 P.M.

*Adm.* Free. These are meant for the students of the Grant Medical College, primarily for undergraduates and post-graduates.

*Gov. body.* The museums are under the respective heads of the Departments of the Grant Medical College.

*Staff.* There is no special staff. The Professors of Pathology, Anatomy, and Preventive and Social Medicine are respectively the Curators of the Museums of Pathology, Anatomy and Preventive and Social Medicine. They get the assistance of the staff under them.

*Fin.* There is no separate budget provision for the museums though it is included in the general budget provision for the departments.

*Rem.* The museums are intended only for medical students. The Pathology Museum has on an average 60 visitors per day. In this museum there is adequate storage space for reserve collections and duplicates and laboratory facilities are available. Post-mortem and surgical materials and models are the basis of the collections. The museum serves many medical colleges in India and abroad. The labels are in English and Hindustani. The museum is an institutional member of the Museums Association of India.

The average number of visitors to the Anatomy Museums is 150 per day. The building is suitable and adequate for the present with requisite laboratory facilities. The specimens are prepared by the members of the teaching staff from dead bodies. The specimens have no labels but are numbered and have corresponding index cards. The museum serves the purpose of the medical students who make good use of it.

## (ii) St. Xavier's College Museums.

(a) Natural History Museum and (b) Museum of the Indian Historical Research Institute.

*F.* (a) Natural History Museum—1918 (b) Museum of the Indian Historical Research Institute—1928.

*Hist.* The natural History Museum was founded in 1918 with the herbarium collection of Blatter to which other collections by Hallberg and McCann and others have been added. The Zoological collection consists of those by Asthmuth, Palacian and others.

The Museum of the Indian Historical Research Institute was established with the antiquities collected by exploration and purchase by the Director, Rev. Fr. H. Heras, who also made suitable arrangements for housing the exhibits for the benefit of the students. In course of time this museum has grown into an essential and important part of the Indian Historical Research Institute but for want of funds and space it has not been possible to expand and make adequate arrangements for even the present collection.

**Scope & Coll.** The zoological section has a fairly complete collection of birds from Bombay, Salsette islands and other parts of India. The botanical section has a herbarium or collection of dried plants from many parts of Bombay State.

The collection of the Museum of the Indian Historical Institute contains specimens of Indian sculpture including metal images, Brahmanical, Buddhist and Jain, a large coin cabinet, manuscripts and other antiquities.

**Ed. Act.** (a) There is a library attached to the Natural History Museum which is for departmental use. The books and periodicals number over 5,000 in all. The specimens in the museum are shown in the lecture room of the gallery where slides and films are also shown. The botanical section is often consulted by the members of the research team in the various colleges of the University.

(b) The Indian Historical Research Institute contains about 26,000 volumes on Indology and these are used by the students and staff engaged in research work as also by visiting scholars. There is an epidiascope which is used for lectures on archaeological subjects. Distinguished scholars are invited from time to time to speak and to address the research and college students. The labels for the exhibits are in English. The Institute and the museum are often visited by scholars from other Universities and Colleges in the area. The aid of maps, charts, models, casts, pictures etc. is taken for illustrating special features.

**Pub.** (a) Natural History Museum—From the Botanical Section of the museum the following books and papers have been published (i) The Flora of Aden, (ii) The Flora of the Indus Delta, (iii) The Flora of Sind, (iv) The Flora of Cutch, (v) The Flora of Khandala, (vi) Revision of the Flora of Bombay, (vii) The Flora of Purandhar, (viii) The Flora of Saurashtra and (ix) Bombar Grasses etc.

(b) The Indian Historical Research Institute has a publication series in which 18 volumes dealing with Indological subjects have already been published.

**Working hrs.** 8 A.M. to 5 P.M. on all working days.

**Adm.** Free.

**Gov. body.** The Natural History Museum is under the Department of Botany and Zoology and is in the charge of the respective Professors of the College. The Museum of the Indian Historical Research Institute is looked after by the Institute.

**Staff.** There is no special staff.

**Fin.** There is no special budget provision for the Museum. The budget for the Historical Museum is included in that of the Department of History. Similarly, the budget of the Natural History Museum is a part of the budget of the Botanical and Zoological Departments.

**Rem.** The Natural History Museum is not open to the public generally except on some special days. It is suitably located for the students for whom it is mainly intended. Though there are no laboratory facilities in the museum itself these facilities are available in the adjoining laboratories. The plants are labelled according to the scientific rules adopted for the purpose in Latin or English. The storage space in the Botanical Section has recently been doubled and there is a plan for the construction of a large gallery.

The museum of the Indian Historical Institute is located in the St. Xavier's College, Bombay and can be conveniently approached by road and public conveyance. It is not open to the public generally but is used by the students of the college who number over two thousand. Scholars and distinguished visitors are invited to visit the institute and the museum. The valuable exhibits are in the personal custody of the Director. The museum is a personal collection of the Director made by exploration, purchase and donation. Exhibits are sent on loan to other museums on request and similarly received for study. With adequate funds and space, there is a plan to develop the museum into a significant educational and cultural institution in the area.

### (iii) Seth Gordhandas Sunderdas Medical College Museum

(1) Anatomy and Embryology Museum and (2) Seth Jamnadas Lallubhai Pathology Museum.

**F.** (1) Anatomy and Embryology Museum—1925 and (2) Seth Jamnadas Lallubhai Pathology Museum—1926.

**Hist.** The Anatomy and Embryology Museum was started by collecting and preparing specimens from 1925 onwards. The special anatomical items numbering about 4,000 are in two sections housed in two separate halls in the main college building. One is meant primarily for students preparing for medical examinations and the other consists mostly of biological specimens illustrative of Comparative Anatomy and Embryology for the students of Anatomy for the science degree.

Seth Jamnadas Lallubhai Pathological Museum was started in 1926. It was shifted to the new building in 1934. This new building, to the east of the College was erected by a donation of Rs. 1,10,000 from the late Seth Jamnadas Lallubhai Charities. It consists of a ground floor and two upper galleries. Over 1,782 Pathological specimens are exhibited here. A portion of the Museum is set apart for the exhibition of specimens that are instructive to students in Public Health and Medical Jurisprudence and Toxicology. There is also a large and well-equipped dark room on the ground floor and tissue culture room on the top floor, besides two rooms for mounting specimens and other Museum work.

**Scope & Coll.** The Anatomy and Embryology Museum contains specimens of anatomical interest

for under-graduate and postgraduate students and the Pathological Museum has specimens of Pathological interest mainly for postgraduate students of the Medical College.

*Ed. Act.* All possible facilities are given for training the undergraduate and postgraduate students of the medical college, students from different schools and nurses from other hospitals who also take advantage of the museum before appearing for their respective examinations. Students from other schools and colleges are specially explained the details of the objects exhibited. There are adequate labels in English. In the Anatomy Museum description of the specimens along with other clinical details are fixed on the jars in which the specimens are mounted. In the Pathology Museum descriptions of the specimens along with other clinical details are kept in a file along with the specimens exhibited. The college library serves the needs of the Museum also. It contains about 17,000 books and periodicals.

*Pub.* Nil.

*Working hrs.* 8 A.M. to 5 P.M. on all working days.

*Adm.* Free, but the museums are meant for medical students.

*Gov. body.* The Museums are under the respective Heads of the Departments.

*Staff.* The Anatomy and Embryology Museum and the Pathology Museum are looked after by the Professor of Anatomy and the Professor of Pathology and Bacteriology respectively. In addition to the staff of the Departments concerned that render assistance in the Museum work, there is also a skeleton staff exclusively for the Museum consisting of a Laboratory Technician, a Laboratory Assistant, an attendant and three servants.

*Fin.* There is no separate budget provision for the Museums.

*Rem.* The Anatomy Museum lacks adequate accommodation for the exhibits though there is some storage space. Laboratory facilities are available. Specimens are collected from the dead bodies received from the Police and K.E.M. Hospital and Wadia Maternity Hospital. Specimens needed for other medical institutions are collected on request. The aid of maps, charts etc. is taken wherever necessary.

The Pathology Museum is adequate for the purpose it is intended. There is enough storage space and there are laboratory facilities in the museum. The specimens for the museum are collected from autopsy and operation theatres. Specimens needed for other medical institutions are also collected on request. The Museum is an institutional member of the Museums Association of India.

### The Bombay Natural History Society Museum\* F. 1883

*Hist.* The Society was founded as a private organisation in 1883 by eight residents of Bombay. Publication of its *Journal* was immediately undertaken and has continued ever since. In 1923 an arrangement was made with the Prince of Wales Museum whereby a Natural History Section was to be jointly established and administered. The Natural History Wing at the Prince of Wales Museum in Bombay is the finest of its kind in Asia today. The Society has now about 900 members residing throughout India, Burma and Ceylon, as well as in England, Europe, America and other countries. The Society maintains contact with any kindred societies, museums and scientific institutions throughout the world.

*Scope & Coll.* Since its inception the Society has been actively engaged in collecting information and specimens of natural history, in disseminating knowledge of the flora and fauna of India, and in focusing official and public attention on the need for understanding, conserving and developing the rich and varied wild life of this country.

Its growing reference collections of natural history are considered among the most valuable and representative ones in India, and include some 21,500 mammals, 20,000 birds, 3,500 fish, 4,000 reptiles, 1,000 amphibians, 80,000 insects and other invertebrates.

The Society also maintains a valuable library of 6,000 books, periodicals and publications. The collections and library are available to students, research workers and members.

Several panelled galleries in the Prince of Wales Museum exhibit mammals, birds, reptiles in their natural habitats. The specimens were obtained entirely by the Society with the co-operation of its members.

*Ed. Act.* With the financial assistance of the Government of Bombay, the Society runs a Nature Education Scheme which is now in its eleventh year. A full-time organizer visits schools and instructs children, teachers and the general public. In addition, children and teachers are taken to the Taraporevala Aquarium and the Bombay Zoo at the Victoria Gardens. A number of Children's Nature Study Clubs have been established in Bombay Schools and have been successfully running for the last six years. A Teachers' Natural History Club was started in 1953. Various field trips out of the city for Boy Scouts, Girl Guides, school children and nature lovers led by specialists are arranged.

Research Projects in the field are carried out whenever possible. Work achieved includes the mammal survey of India and several ornithological surveys over different parts of India. More recent

\*The Natural History Section in the Prince of Wales Museum is composed of the collections of the Bombay Natural History Society and is therefore also the Society's Museum. At the request of the Society this information has been given separately also.

activities include association with an American expedition to Madhya Pradesh to collect birds and mammals; to Kashmir with Virus Research Centre; assistance to individuals for special projects, e.g. a trip in search of Finn's Baya which has been unknown since 1869 but was rediscovered. A relatively large project is now under way jointly with the WHO to ring migratory birds entering and leaving India through Kutch. These are to be examined for ectoparasites, which may be responsible for carrying epidemic viruses, including the Kvasamur forest disease.

*Pub.* The *Journal* issued three times a year, is now in its 56th volume, and ranks among the important biological publications in the East. The Society has also published many books on game birds, duck and other sporting birds, mammals, fishing, flowering trees, butterflies and other natural history subjects. It has also been active in publishing booklets for children on birds, plants and animals. These are illustrated in colour and sold at very low prices.

*Working hrs.* Office, library and reference collections are open on all week days from 10.30 A.M. to 5.30 P.M. and on Saturdays from 10.30 A.M. to 1.30 P.M.

*Adm.* The reference collections are available to all *bona fide* research workers.

*Gov. body.* The Society's business is managed by the Honorary Secretary under the direction of an elected Executive Committee of ten members, all resident within 200 miles of Bombay. The Committee is assisted by an Advisory Committee of ten members who are elected from among specialists in different subjects resident in India.

*Staff.* The Honorary Secretary administers the work with a Curator, one Senior and two Junior Research Assistants and the clerical staff.

*Fin.* The Society's annual turn-over including the cost of publication of the *Journal*, but excluding the maintenance of the reference collections, amounts to about Rs. 60,000. This has been met from the subscriptions from members the profits on the several publications and grants from the Central and State Governments. During the current year, the Society received a grant of ten-thousand dollars from the Rockefeller Foundation, with which it hopes to expand its activities in field work. Amounts are being disbursed among members and others who wish to undertake specific pieces of field work in many natural history subjects.

*Rem.* The Society is statutorily represented on the Bombay State Parks and Gardens and the Bombay State Wild Life Advisory Boards, and on the Indian Board for Wild Life. The Society was instrumental in drafting the Bombay Wild Animals and Wild Birds Protection Act of 1951, the first of its kind in India and now accepted as model legislation for this purpose.

POONA, P. 4,80,982.

### B. J. Medical College Museum

(a) Pathology Museum (b) Anatomy Museum, and (c) Pharmacology, Toxicology and Hygiene Museum.

*F.* Pathology Museum and Anatomy Museum—1916 and Pharmacology, Toxicology and Hygiene Museum—1951.

*Hist.* The Pathology Museum was there in the Medical School before the starting of the College in 1916 and some of the specimens are about 30 years old. But in its present form it may be said to have come into existence in 1916.

Similarly, the Anatomy Museum, though dating from 1916 from the starting of the College, has some models belonging to the Medical School included in its collection.

The Pharmacology, Toxicology and Hygiene Museum was opened when the present College building was completed in 1951, though some of its specimens date back to the time of the Medical School Museum.

*Scope & Coll.* Pathology, Parasitology, Bacteriology, and human diseases.

(a) Anatomy and Embryology—normal and abnormal.

(b) Hygiene and Public Health Medical Jurisprudence and Pharmacology.

*Ed. Act.* The College and the departmental libraries are not intended for the public. There are demonstrations and classes in Pathology, Anatomy and Pharmacology. A guide is provided if required to parties visiting the Museum for explaining the material in the regional language. Occasionally special exhibitions are arranged. Only educational institutions send their students to visit the Museum. The different medical departments, *viz.* Pathology, Surgery, Medicine, Gynaecology, hold their lectures and demonstrations in the Museums. The labels are all in English. There is a collection of lantern slides in the Pathology Museum to illustrate histological features at Clinico-pathological conferences every month.

*Pub.* Nil.

*Working hrs.* Open from 9 A.M. to 5 P.M. on all working days and from 9 A.M. to 1 P.M. on Saturdays.

*Adm.* Free, but the Museums are mainly intended for Medical students and staff.

*Gov. body.* The Museums are administered by the Principal through the Professors of Pathology, Anatomy and Pharmacology.

*Staff.* The Museums are looked after by the staff of the respective departments. In addition

there are two Museums servants in the Anatomy Museum and two in the Pathology Museum and a Laboratory Assistant in the Pharmacology Museum.

*Fin.* There is no separate budget or special purchase fund.

*Rem.* The Museums are purely for the purpose of Medical College students. Autopsies and surgical materials are the sources of collection for the Pathology Museum; cadavers and purchase of suitable models from manufacturers in India for the Anatomy Museum; and biological items for the Pharmacology Museum.

#### Daccan College Museum

See under "Archaeological & Cultural Museums".

### DELHI

DELHI, P. 9,14,790.

#### Anthropological Museum, University of Delhi

F. 1947.

*Hist.* The Museum was started in 1947 when the Anthropology Department of the University of Delhi was created. The museum started with a few East African specimens, a collection of the Onges from Andaman Islands received from the Department of Anthropology of the Indian Museum, some Pre-historic exhibits from the Madras Government Museum and some more from the Mayurbhanj State Museum. To these several other presentations were added including Ethnological specimens donated by the Prime Minister, Shri Jawaharlal Nehru. The University has a special hall for the museum measuring 68' x 37' on the first floor in the Art Faculty building. Professor P. C. Biswas has been enthusiastically building it up. The collections of the Bharatiya Adimjati Sevak Sangh, Delhi are also on loan to this museum.

*Scope & Coll.* This museum has a varied collection of tribal objects, pre-historic material and skulls and skeletons which are kept in different sections.

The Ethnographic Section is the largest and of great practical utility to students. Here many articles used by the aborigines in India and elsewhere are exhibited. Bantu fetish objects, carvings in wood depicting male and female ancestral figures and fertility cult, cult objects like the lizard which is considered a typical death-soul messenger by the Zulus, the witch doctor's paraphernalia, ostrich egg-shells, gourd containers, etc. form the African collection. Metal jugs from Arabia, rural objects from Tibet, Chinese and Tibetan footwear, Australian boomerang, ceremonial clubs from Fiji islands, cross-bows from Nicobar islands and China are all included in the section.

The Indian Section shows examples of Tribal workmanship. The tribes represented are the Oraons, Hos, Mundas and Santhals of Bihar, Bhils, Gonds, Murias and Karwas of Madhya Pradesh,

Abors, Nagas, Garos and Khasis of Assam, and Gharwalis and Jaunsaris of U.P. The objects are agricultural implements, musical instruments, weapons, transport devices, and ritual objects.

A collection of dresses of Murias, Nagas, Santhals, Oraons, and Todas together with their ornaments is also on display.

Exhibits illustrating basketry show a variety of techniques like check, twill, coil and other patterns. Domestic articles of gourd, wood and bamboo, spoons and ladles in different materials and designs, tobacco boxes, hubble-bubbles and fire pots are also present.

The Pre-history Section contains representative examples of Pre-historic and Proto-historic finds. Palaeolithic implements e.g. hand-axes, cleavers, choppers and scrapers and the different stages in the development of the harpoon are shown. Neolithic celts of granite, trap and basalt from Madras and Mayurbhanj and microliths from Gujarat and Bombay are also displayed. A few specimens like seals, terracotta figurines and fragmentary pot sherds represent Harappan civilisation. Iron objects from Adichanallur represent Megalithic culture.

The comparative Anatomy Section has a moderate collection of human skeletal material of both sexes from India and include articulated and disarticulated skeletons including skulls of adults, children and foetal skulls, separate parts like arm bones, long bones, clavicles with scapula, articulated hand bones and foot bones, and skulls of animals like chimpanzee, gibbon and orangutan and skeletons of gibbon and monkey.

*Ed. Act.* Post-graduate practical classes are conducted in this Museum for the students of the Anthropology Department. The labels are in English.

*Pub.* The Department of Anthropology has its own journal 'Anthropologist'.

*Working hrs.* Open on the working days of the University from 10-30 A.M. to 5 P.M.

*Adm.* Free, but mainly intended for students.

*Gov. body.* It is controlled by the Head of the Department of Anthropology.

*Staff.* Curator and chowkidar.

*Fin.* Rs. 9,000/- recurring grant for the Museum and the Department and Rs. 15,000/- for the Museum under the Second Five Year Plan.

*Rem.* The museum requires greater storage facilities. It is provided with a small laboratory for chemical preservation and fumigation. The sources of acquisition are exploration, presentation, purchase and exchange. There are a dozen visitors a day to the museum, though on special occasions like the Convocation Week the number is greater. There are proposals to have two major sections of this Museum for Physical and Cultural Anthropology.

NEW DELHI, P. 2,76,314.

(i) Engineering Museum

F. 1951.

*Hist.* The idea of a Museum like this originated from a suggestion made by the Prime Minister Pandit Jawaharlal Nehru who felt that models of river valley projects and other such impressive exhibits of national importance that had been displayed at the International Engineering Exhibition held at Delhi should be collected for setting up an Engineering Museum at New Delhi. The Central Board of Irrigation and Power took up this work and requested the exhibitors in the educative and commercial sections of the exhibition to present such exhibits for the Museum. The response was very encouraging and prompt and thanks to the Central and State Governments, the National Committees of Yugoslavia, Italy, Switzerland and France and several commercial organisations all of whom came forward to contribute to form this institution, we have now this Museum with interesting miniature models, some of them working ones, giving an overall picture of the shape of the river valley projects under execution in the various States of the Indian Union. The misery caused from time to time by the wasteful flood waters all over the country and the incalculable damage of life, property and crops have been a serious problem for solution. The models of the river valley projects exhibited in the Museum now provide a practical answer to most of these problems.

*Scope & Coll.* The Museum is mainly meant to give a general idea of the national development in the sphere of irrigation and power development in our country with the help of models and charts and maps and also some of the great engineering structures of other countries.

*Ed. Act.* Exhibits are explained to the visitors by the Officers of the Museum. There are films on various projects and lectures are occasionally arranged. A Senior Officer takes round important visitors and groups of technical students or teachers on prior intimation. Guidance is given to those interested in the manufacture of models of similar type as exist in the museum. There are descriptive boards, charts and labels. The labels are in English. Student groups from engineering and technological institutions from all over the country visit this museum when they come to Delhi on educational tours.

*Pub.* (1) Engineering Museum (Pamphlet in English), (2) Picture Postcards.

*Working hrs.* Open on all days except Mondays and other holidays from 10 A.M. to 5 P.M.

*Adm.* Free.

*Gov. body.* The Museum is under the control of the Central Water and Power Commission under the Canal Directorate and is attached to the Drawing and Estimate Division of the Directorate, under a Deputy Director.

*Staff.* Assistant Director, Supervisor, Draftsman, Guide, farrash and chowkidar.

*Fin.* The annual budget is Rs. 8,000-00 for maintenance only.

*Rem.* The staff is from the Central Water and Power Commission. The Museum is centrally located and easily accessible to the public. There are about 15 visitors a day and about 4,000 in a year. Nearly 25 lakhs of people visited the pavilion of this Museum in 'India-1958', where many of these exhibits were displayed. It is now proposed to shift the Museum to the Permanent exhibition at Mathura Road. There is adequate space for reserve collections. Models and Projects from the States and from the Central Board of Irrigation and Power in addition to those presented from foreign countries, form the nucleus of the museum collection. Other models are purchased and made locally.

(ii) Science Museum, National Physical Laboratory

F. 1956.

*Hist.* In June 1956, the nucleus of the Science Museum was formed at the National Physical Laboratory in one wing in collaboration with Mr. O' Dea, the U.N.E.S.C.O. expert for Science Museums. The Officer-in-Charge, Sri R. Subramanian, was deputed under the U.N.E.S.C.O. programme for detailed study of the Science, Technological and Industrial Museums of U.K. and Europe. At present the Museum has an exhibited area of 5,000 sq. ft. and store area of 900 sq. ft.

*Scope & Coll.* The aim of the Museum is to show the development of the physical sciences and to set up experiment of working models of educative value showing the fundamental principles of science with emphasis on the achievements of science and the work carried out by the several National Laboratories. Among the subjects covered are: time measurement through the ages, development of electronics, glass technology, development of incandescent electric lamps, optical experiments, development of microscopes and binoculars, economic minerals and ores, crystallography, weather and climate, research development in the National Laboratories of the Council of Scientific and Industrial Research and electricity and vacuum pumps.

Of great popular interest are the following working exhibits: sand pendulum drawing patterns, working model showing automatic line connection in a telephone system, the metal detector which detects concealed metals, a working exhibit showing the common defects of the eye and their correction, speech and music shown visibly as patterns of waves and demonstration of television.

A unique working exhibit is the introductory theme kept at the entrance of the Museum. This is a talking exhibit which gives the visitors in a popular way an idea of the progress of Science, Technology and Industry in India.

The commentary is in English and Hindi according to the choice of the visitor who is to press one or the other of the two buttons to commence a talk. A planetarium is also being set up. Introductory exhibits in the field of astronomy are being built up. When the planetarium building with a dome of 18' diameter is ready, regular shows will be organised on the position and movement of stars and important celestial bodies.

*Ed. Act.* The aim of the museum is to show the development of the physical science and to set up exhibits of working models of educative value showing the fundamental principles of science. There is an auditorium in the National Physical Laboratory and the additional projection rooms are utilized for film shows on scientific subjects. There is a fund of reference literature and books available in the library on all the branches of physical sciences. The museum attracts school children and college students and there is provision for guiding groups of more than six. There are eight guide lectures everyday at intervals of 45 minutes on all working days except Saturdays, when the intervals are of 30 minutes.

*Pub.* Nil.

*Working hrs.* Open on all days except on Saturday after-noon, Sundays and other public holidays from 10 A.M. to 5 P.M.

*Adm.* Free.

*Gov. body.* This is an organ controlled by the Director of the National Physical Laboratory.

*Staff.* Officer-in-Charge—Sri R. Subramanian, M.A., F.I.I.C. (Lond.), Scientific Assistant, two Laboratory Assistants, Mechanic, bearer and khalasi.

*Fin.* The annual salary budget is Rs. 18,100 excluding equipment, exhibits etc., which is separate and amounts approximately to Rs. 75,000.

*Rem.* The Museum is well situated in the National Physical Laboratory and the annual number of visitors is around 10,000 about thirty per cent of which are school children and college students. Plans are on way for erecting buildings with a floor space of at least 20,000 sq. ft. for exhibits to start with. The construction will provide scope for future expansion. The Museum has the facilities of the workshop, library, auditorium, cafeteria of the National Physical Laboratory. It has received some scientific materials as gift from the U.N.E.S.C.O. and other exhibits are being prepared and set up.

(iii) **Lady Hardinge Medical College Museums**

(a) *Pathology Museum* and (b) *Anatomy Museum*  
F. 1917.

*Hist.* The Lady Hardinge Medical College was founded on the 17th March 1917 and the Museums date from that period.

*Scope & Coll.* The Pathology Museum contains Surgical and Pathological specimens. The Anatomy Museum has specimens and models of human and comparative anatomy and embryology. There are about 150 specimens in jars, 83 models, 100 human bones and 15 specimens of comparative anatomy in this Museum.

*Ed. Act.* The Museums are meant for the study of pathology and anatomy by medical students including post-graduates and all facilities are offered to them. Adequate labels in English are provided. Models, casts and charts are freely used in the Museums. There is a Pathology Section Library and the general Library of the College is also available for the Museum. There is a Museum catalogue with description, history and histological report kept in each cupboard in the Pathology Museum to enable students to study every one of the specimens in the cupboard.

*Pub.* Nil.

*Working hrs.* Open on all working days from 9 A.M. to 4 P.M.

*Adm.* Free, but intended for medical students and graduates.

*Gov. Body.* The Museums are administered by the respective Heads of the Departments under the control of the Principal.

*Staff.* There is a Curator in the Pathology Museum but there is no whole-time staff for the Anatomy Museum which is looked after by the staff of the Anatomy Department.

*Fin.* The budget for the Museums are included in the general budget of the College.

*Rem.* The Museums are meant for the medical students, doctors and post-graduates and not for the general public. The average number of medical visitors is about 300 in a day but on the Founder's Day on the 17th March the Museum is open for students and staff and other invited guests numbering about a thousand on an average. The museum building is suitable and there are adequate laboratory facilities. Specimens collected for the Museums are from hospital cases and post-mortem.

## KERALA

ERNAKULAM, P. 62.283.

*Zoology and Botany Museum, Maharaja's College*

F. About 1874.

*Hist.* The Museum was started about 80 years ago and has been serving the purpose of a college museum ever since.

*Scope & Coll.* The museum contains material for helping the teaching of Zoology and Botany to the students of Intermediate and B.Sc. classes of the college.



*Ed. Act.* The Zoology and Botany Museum is purely academic in which specimens are preserved and used for teaching in the Intermediate and B.Sc. classes. The public are not interested in visiting the museum. Only the students who are specialising in the subjects visit the museum with the permission of the Professor concerned. School boys come occasionally. The labels for the materials are in English.

*Pub.* Nil.

*Working hrs.* Open during the college working hours from 10 A.M. to 4 P.M.

*Adm.* Free, but mainly intended for the students of the college.

*Gov. body.* The museum is administered by the Professors of Zoology and Botany under the Principal of the College.

*Staff.* There is no special staff for the Museum.

*Fin.* There is no special budget provision for the museum.

*Rem.* The museum is suitable for the purpose for which it is intended and has adequate storage space and laboratory facilities.

## MADHYA PRADESH

CHHINDWARA, P. 27,652.

### Tribal Research Institute Museum

F. 1951.

*Hist.* The museum which is part of the Tribal Research Institute of the Tribal Welfare Department, Madhya Pradesh was started in 1951 along with the Institute.

*Scope & Coll.* The museum which is an ethnographic one has about 2,000 exhibits in its collection, mostly artifacts of the Tribes of Madhya Pradesh. In addition to these there are paintings, models, etc. showing the life of the Tribal people.

*Ed. Act.* School and College students and those from the Saugar and Jubalpur Universities that visit the Museum are taken round by the Curator himself. The Museum has started a children's gallery and there is a proposal to circulate the collections amongst schools. The labels for the exhibits are provided either in English or in Hindi.

*Pub.* A periodical "News from the Museum".

*Working hrs.* Open on all the working days of the Madhya Pradesh Government from 11 A.M. to 5 P.M.

*Adm.* Free.

*Gov. body.* The Director of the Tribal Research Institute is in charge of the Museum.

*Staff.* Curator—Sri A. M. Kurup, M.A., Museum Caretaker, peon and night chowkidar.

*Fin.* Approximately Rs. 1,500.

*Rem.* The Museum is suitably located. The average number of visitors a day is 15 and 5,000 in a year with a large rush at the time of *Ganesh Mela*. Maps, charts, models, photos etc. are freely used for display in the galleries. A separate statistical gallery is proposed to be arranged this year. The construction of a new Museum building is also under consideration. The sources of acquisition are purchase, donation and exchange. Exhibitions are arranged on special occasions. The museum is a member of the Museums Association of England.

SHIVPURI, P. 50,000.

### Regional Forest Training School Museum

F. 1947.

*Hist.* The museum was started in 1947 when the training of foresters was started in the Regional Forest School at Shivpuri. The forest and post-graduate trainees collected a number of articles and exhibits for the museum.

*Scope & Coll.* The museum has the following sections:

- (i) Entomological Section.
- (ii) Timber Section.
- (iii) Minor Forest Produce Section.
- (iv) Geological Section.

In the Entomological Section the life history of lac insects, damage to timber due to fungi, borers and climbers is presented.

The Minor Forest Produce Section presents fibres, flosses, oilseeds, animal-bones, skins, horns etc.

In the Geological Section specimens of rock are displayed.

There is a section for models showing a seasoning kiln, stacking, seasoning, houses, wells, bridges etc. There are charts illustrating botanical specimens, wild animals and birds, and their utilisation. There are photos to show the preparation of khajoor, gur etc.

*Ed. Act.* The museum is intended for the trainees from various forest divisions. It acquaints them with various forest products. The Deputy Ranger in charge explains the material in the museum. There are labels provided for the exhibits in English and Hindi.

*Pub.* Nil.

*Working hrs.* Open on all working days during office hours.

*Adm.* Free.

*Gov. body.* The museum is under the Director, Regional Forest School, Shivpuri, Madhya Pradesh.

*Staff.* There is no special staff for the museum; only a Deputy Ranger is in charge of it.

*Fin.* There is no separate allotment as it is included in the school budget.

*Rem.* Nil.

**SAUGAR, University of Saugar Archaeological Museums'.**

See under 'Archaeological & Cultural Museums'.

### MADRAS

**ANNAMALAINAGAR, P. 4,015.**

**Zoology Museum, Annamalai University**

*F.* 1929.

*Hist.* The Museum was founded in about 1929. Most of the material in the museum was collected by Professor R. V. Seshaiya, former Head of the Zoology Department, Sri L. K. Sourirajulu, and by the staff and students on their several instructional tours.

*Scope & Coll.* The museum contains rare fossil collections from Arialur and Vridhachalam beds, fresh water and marine fishes of South India, rare specimens of amphibians and reptiles in addition to a large number of invertebrate and osteological specimens. The museum is unique in having a large number of dissected specimens illustrating comparative anatomy. Plans are ahead for collecting South Indian insects and marine and estuarine fauna of Portonovo.

*Ed. Act.* The museum is intended for the students of the Department and all facilities are offered for the study of comparative anatomy, embryology and South Indian fauna. Members of the departmental staff explain the material in the museum on request. Special exhibitions are sometimes arranged. The exhibits are provided with adequate labels in English. The museum attracts a large number of zoologists and students interested in the subject.

*Pub.* Nil.

*Working hrs.* Open on all days except Sundays from 10 A.M. to 5 P.M.

*Adm.* Free.

*Gov. body.* The museum is administered by the Zoology Department of the Annamalai University.

*Staff.* There is no separate staff for the museum.

*Fin.* It is met from the general budget of the Department.

*Rem.* The museum is suitably located in the University and is easily accessible for the students. There is an average of 2,000 visitors a year. During festive occasions at Chidambaram and during Departmental Exhibitions the number of visitors is greater. The museum building is not adequate and the storage space for reserve collections is insufficient. The sources of collection are exploration and excavation.

**COIMBATORE, P. 1,97,755.**

### (i) Agricultural College Museum

*F.* 1909.

*Hist.* The museum was founded in 1909 and is attached to the Agricultural College and Research Institute, Coimbatore.

*Scope & Coll.* The museum is devoted to agricultural and allied sciences. The collections here include: (a) Seeds and products of cereals, pulses, oilseeds, fibres etc., (b) Minerals, rocks etc., (c) Insect pests and fungus diseases, (d) Models of implements and tools and (e) Stuffed birds, snakes, poultry and other small animals.

*Ed. Act.* There is a library attached to the Agricultural College and Research Institute for departmental use containing 60,000 books on agriculture and allied subjects. The members of the teaching section of the College obtain specimens from the museum for the purpose of their lectures and the Museum Curator explains the material to the visitors. The labels provided in the museum are in English and Tamil.

*Pub.* Nil.

*Working hrs.* Open from 8 to 11 A.M. and 2 to 5 P.M. on all days except Sundays.

*Adm.* Free.

*Gov. body.* The museum is administered by the Principal, Agricultural College, Coimbatore.

*Staff.* Curator, and a peon.

*Fin.* The expenditure is met from the budget of the Agricultural College.

*Rem.* The Museum is suitably located and available for the inmates in the Agricultural College Estate numbering about 2,000 and also to the populace surrounding the College which is about 5,000. The average number of visitors per day is 80 and about 25,000 in a year. During the village festivals and the college conferences, the number is larger. The museum building is adequate for the exhibits though there is no separate storage space for reserve collections nor a laboratory. The watchman of the main building looks after the museum also during night. The collections in this museum are from private sources and from the Heads of the Sections in the Agricultural College and Research Institute.

### (ii) Gass Forest Museum

*F.* 1902.

*Hist.* The necessity for a Forest Museum was felt towards the end of the 19th century, when Mr. G. S. Gamble started one at Madras, but it was later abandoned by him mainly because of the limited space at his disposal. Later in 1902 Mr. H. A. Gass, Conservator of Forests established a Forest Museum in the office of the District Forest

Officer. Though at first the Museum represented only the Forest circle, it later developed to represent the entire Madras State. The Museum was formally declared open by H.E. Lord Ampthill on 15th April 1902.

In due course due to large collections received and shortage of space the building was extended and at this stage the museum was opened by H.E. Sir Arthur Lowley on the 25th September, 1906.

The present building is the outcome of the necessity for an entirely independent one to accommodate the ever increasing exhibits. Attached to the College it is easily accessible for the students undergoing training. The present building was opened by H.E. Lord Pentland, Governor of Madras on 11th October 1915 along with the College.

In recognition of the fact that the establishment of the Forest Museum and its development was due to the initiative and interest of Mr. Gass during the tenure of his office as the Conservator of Forests, the Governor of Madras directed the museum to be known as 'The Gass Forest Museum', after the name of the Founder. During 1912 due to the World War II, the College and the museum building was requisitioned for Military accommodation. Owing to the keen interest of Mr. J. A. Master, Chief Conservator of Forests, Madras the museum exhibits were saved from public auction although a large part was disposed of for want of storage space.

In 1915 the College was reopened and due to the efforts of Sri C. R. Ranganathan, the then Principal of the College, earnest steps were taken to get back the museum building to revive and reorganize the museum. In 1918 the College and the museum were taken over by the Government of India.

*Scope of Coll.* Forestry and allied subjects. The collections of the museum are varied and they fall under the following heads:—

- (a) Utilisation: Timber, minor forest produce,
- (b) Botany: Morphological specimens, herbarium collection
- (c) Mycological specimens,
- (d) Zoological specimens and Entomological collections,
- (e) Geological collections,
- (f) Pedological collections,
- (g) Ethnological collections,
- (h) Shika specimens, and
- (i) Miscellaneous collections.

*Ed. Act.* Facilities are available to explain the exhibits in the museum to school children, college students and post-graduate students who visit the museum from the College in the neighbourhood and the University as the Curator is helped by a part-time Lecturer in Botany of the Forest College. Though there is no separate museum collection of lantern slides and educational films, there is a collection in the College for teaching students in

Forestry. There are labels for all the exhibits in English and whenever possible Tamil has also been used. Maps, charts, models etc. are included in the exhibits to facilitate the study of Forestry and allied subjects.

*Pub.* Nil.

*Working hrs.* Open from 8 to 11 A.M. and 3 to 5 P.M. on all weekdays and only from 3 to 5 P.M. on public holidays.

*Adm.* Free.

*Gov. body.* The museum is administered by the Principal, Southern Forest Rangers College (Government of India) to which it is attached.

*Staff.* Curator—Sri T. R. Somasundaram, B.Sc., and a peon.

*Fin.* The annual budget is Rs. 9,198 for the upkeep and improvement of the Museum which is an integral part of the College.

*Rem.* The museum is suitably located. There is an imposing building which is suitable and adequate. The average number of visitors per day is 25 and in the year 10,000, though on special occasions there is a larger number of visitors. The museum has no separate library apart from that of the College which is intended for departmental use. A peon and a night watchman look after the museum day and night. The museum has adequate storage space and a small laboratory attached to it. The sources of collection are presentation from Forest Officers, students and botanists by field collections, exploration in forest areas and donations.

MADRAS, P. 14.16.956.

#### (i) Madras Medical College Museums

(a) Pathology Museum, (b) Museum of the Hygiene Department and (c) Anatomy Museum.

*F.* (a) Pathology Museum—1868 (b) Museum of the Hygiene Department—1928 and (c) Anatomy Museum—1932.

*Hist.* The Madras Medical College was founded as a Medical School in the year 1835 and was raised to the status of a College in 1850. The Pathology Museum containing nearly 1,000 specimens was located first in the northern wing of the college building in 1868. Lt. Col. E. F. Drake Brockman was the first Professor of Pathology in 1870. In 1894 a beautiful hand-written and scientifically classified catalogue was prepared and it is now preserved in the Museum. As years passed by, the Museum grew both in size and utility under the guidance of successive professors. In the year 1927 the museum containing 1,620 specimens was reorganized and a printed catalogue in two volumes was prepared. Dr. A. Vasudevan was then in charge of the Museum and did pioneering work. Later in 1935 it was shifted to the present Pathology Block (Goschen Block). Today there are nearly 5,000 useful specimens at

most all of them collected in this institution. A great majority of them are fully described and it should be possible to complete the final descriptive catalogue within a short period.

The Museum of the Hygiene Department has been in existence for the last 25 years with fresh exhibits being added whenever possible.

The Anatomy Museum came into existence in 1932 and is specially intended for the students of the Medical College as an aid to the study of the Medical Science.

*Scope & Coll.* Deceased organs removed from patients after operation or after death (post-mortem) are preserved in glass jars. There are about 5,000 specimens kept on steel racks with glass shelves.

*Museum of the Hygiene Department.* Specimens of Hygiene and preventive medicine are kept here.

*Anatomy Museum.* The scope of the Museum is human anatomy and comparative embryology. There are about 1,500 specimens in the collection.

*Ed. Act.* The Museums are intended for the students of the Madras Medical College and Post-graduate and others of the medical profession. Students from other colleges and schools also visit the museums. Specimens are lent out for various public exhibitions to throw light on the subject concerned. The labels for the materials exhibited are in English. The catalogue of the materials in Pathology Museum is under preparation. Photographs and micro-photographs of some of the specimens of this Museum are also being prepared. About 500 students frequently visit the Museums apart from students and teachers of various universities both Indian and foreign that often come to the Museums during their stay at Madras. There is a collection of lantern slides in both the Museum of the Hygiene Department and the Anatomy Museum.

*Pub.* Nil.

*Working hrs.* Open from 10 A.M. to 4 P.M. on all working days.

*Adm.* Free.

*Gov. body.* The Museums are governed by the Dean, Madras Medical College.

*Staff.* There is no special staff for the Museums. The Professor of Pathology, and the Professor of Hygiene and Preventive Medicine look after the Pathology Museum, Museum of the Hygiene Department and the Anatomy Museum respectively. They are helped by the staff of the Departments concerned.

*Fin.* There is no separate budget provision for the Museums except that for the departments. About Rs. 500 is spent annually for the Pathology Museum from the budget provision of the Department.

*Rem.* The Museums are suitable and adequate for the purpose for which they are intended with adequate storage space and laboratory facilities. The departmental libraries serve the purpose of the Museums as well. The specimens for the Pathology Museum are obtained from the operated patients and post-mortem examination. The exhibits of the Museum of the Hygiene Department are usually acquired by purchase. The exhibits of the Anatomy Museum are locally prepared out of the cadavers of human beings and animals from the Zoo. Funds permitting, there is a scheme for improving the Museum specially on the comparative Anatomy side.

## (ii) Museum of the College of Engineering, Guindy

*F.* 1920.

*Hist.* The Museum which consists of several hundred fine models was founded in 1920 when the Engineering College was shifted to Guindy from Chempauk. Models were manufactured as and where necessary according to the curriculum for the purpose of instruction to the college students. The laboratories and workshops are fully equipped to the best advantage of the students undergoing training in the different branches of engineering.

*Scope & Coll.* The principal collections in the museum are civil and mechanical engineering models like bridges, dams, girders, railway culverts, sections of soil, masonry foundations, arches over doors and windows, roof showing hip, ridge and valley, gables and trusses, varieties of staircase, storied building, bungalow varieties, lime kilns, brick moulding table, building stones used by railways, specimens of English stones, specimens of joints in wood, pile driving machine, column pier, front gate with a turret tower, extensions to Madras harbour, working model of a canal with lock gates, Howrah bridge and other similar ones illustrating appliances necessary for demonstration purpose.

*Ed. Act.* There is no library apart from the one attached to the College which contains 11,000 books and 97 periodicals and in which open access system has recently been introduced. It has an annual allotment of funds for the purchase of the latest books and publications dealing with engineering subjects. The Museum affords educational facilities to the students of the college trained to the degree standard of the Madras University in different branches of engineering. School and college students who visit the College are taken round by the college staff and the material is explained to them. There is a collection of lantern slides and educational films which are also sent on loan to other institutions under the sanction of the Director of Public Instruction, Madras. Special and periodical exhibitions are arranged with the approval of Government when the public can also freely visit and see the collections. Exhibits are both sent out and received on loan. Other universities apply for a loan of models to their institutions and such loans are given with the prior sanction of the Director of Public Instruction. The models are taken out for lectures and

practical classes as and when needed and kept back during working hours. There are no labels as the exhibits are chiefly meant for the college students.

*Pub.* Nil.

*Working hrs.* Open from 10 A.M. to 4 P.M. during the College working days.

*Adm.* Free, but intended mainly for the college students and staff.

*Gov. body.* The Museum is administered by the Principal of the College.

*Staff.* The Professors in Civil Engineering and Mechanical Engineering are in charge of the collections of civil and mechanical engineering models. There is no separate staff.

*Fin.* There is no separate budget provision for the Museum. The models are prepared as and when necessary in the college workshops.

*Rem.* The Museum is not open to the visitors except during the college exhibition. The Museum building is adequate for instructional purposes to the college students, and is styled as the Model Room. If it were to be a regular Museum in all its details, it would involve expansion in all respects with adequate facilities to several other institutions, with a permanent staff, adequate storage space etc. The storage space is at present not adequate but the necessity for a separate laboratory is not felt as it is attached to the Engineering College which has its own laboratories.

### (iii) Stanley Medical College Museum

(a) Pathology Museum, (b) Anatomy Museum, (c) Museum of the Hygiene Department and (d) Museum of the Pharmacology Department.

*F.* (a) Amalgamated in 1923 (b) 1950 and (c) Recently.

*Hist.* The Pathology Museum started as a small collection of 500 specimens of the old Royapuram Medical School, Madras which was amalgamated in 1923 with the Lady Willingdon Medical School and the main architect of the Museum was the late Dr. T. Bhaskara Menon, who collected specimens during his travels abroad.

The Anatomy Museum was started in July, 1950 when the Anatomy Department of the Stanley Medical College was separated from the Central Institute of Anatomy, Madras Medical College. There are now over 100 specimens, all dissections of the human body, embryology specimens, comparative anatomy specimens etc. It is now proposed to increase the number of specimens so that any part that a student might wish to refer may be available with the diagram by its side to guide him. It is also proposed to allot one wing in the Museum for specimens in comparative anatomy and another for the history of medicine.

The Museum of the Hygiene Department is also a part of the Stanley Medical College.

The Museum of the Pharmacology Department has been organised recently.

*Scope & Coll.* Pathology and its related subjects form the scope of the Pathology Museum. The specimens are all arranged on regional basis and records are kept up in duplicates, one on the rack and one on the main record file. Each card in the rack register gives a brief note about the clinical and pathological data, microphotographs and clinical photographs of those items that are indicated.

The Anatomy Museum contains specimens not only of the dissected parts of the human body but also those of comparative anatomy, embryology, bones etc.

The Museum of the Hygiene Department contains exhibits intended to facilitate the study of Hygiene and Preventive Medicine. There is a large number of models and appliances in the Hygiene Museum as also charts, diagrams in addition to samples of various materials required for demonstrating the themes chosen for preservation like water supply, purification of water, filters, food and nutrition, nematodes and cestodes, malaria, venereal diseases, disinfectants, occupational diseases, eruptive fevers, insects, plague, smallpox, air and ventilation, traps and sanitation.

The Museum of the Pharmacology Department consists of (a) specimens of crude drugs, labelled and bottled, (b) various preparations found in the Pharmacopeia and Materia Medica, (c) graphs of different types relating to Pharmacodynamics, (d) Charts in Materia Medica, Pharmacotherapy and Toxicology, (e) Specimens of Pharmacognostic interest, (f) Picture Gallery just started and (g) collection of various Trade Pharmaceutical Preparations.

*Ed. Act.* The Museums are open only to the Medical students and members of the medical professions. There is a library intended for departmental use. It is proposed to have diagrams beside each specimen for ready reference by the students. Special exhibitions are sometimes held as in 1950 and 1952 when nearly 30,000 people came to see them. There are periodical visits arranged by students from other schools and colleges to these Museums. Labels, notes etc. are all in English. Sometimes the aid of charts, models, etc. is available to clearly present the material. There are also slides and films available in the Museum of the Hygiene Department for students of medicine.

*Pub.* Nil.

*Working hrs.* Pathology Museum, Museum of the Hygiene Department and Museum of the Pharmacology Department open during the College hours. Anatomy Museum open from 8.30 A.M. to 8 P.M. on all working days.

*Adm.* Free. The Museums are intended for the medical students.

*Gov. body.* The Museums are governed by the Dean, Stanley Medical College.

*Staff.* There is no separate staff for the Museums and they are looked after by the Departments concerned.

*Fin.* There is no separate budget provision apart from that for the department.

*Rem.* The Museums are adequate for the purpose they are intended and have enough storage space and laboratory facilities. The source of collection is materials from the Stanley Hospital and R.S. R.M. Hospital by way of biopsy and autopsy. Specimens from abroad and from other local hospitals are also accepted either as gifts or by exchange. Apart from medical students no outsiders are generally admitted but they may visit with the previous permission of the authorities.

MANDAPAM CAMP, P. Not known.

#### Central Marine Fisheries Research Station Reference Museum.

F. 1949

*Hist.* Started in 1949 for the display and exhibition of Fishes, models of fishing gear and equipments and other marine products, it is mainly intended for the use of those engaged in Marine Fishery research and related investigations. It also serves as a museum of general fisheries information for trainees, students and the general public.

*Scope & Coll.* It has a representative collection of Marine fishes correctly identified to serve as a reference collection. Models of fishing gear and equipments used in different parts of India as also marine products of economic importance like seaweeds, sea-weed products are also exhibited.

*Ed. Act.* Nil

*Pub.* Nil

*Adm.* Admission free, but with permission from the Chief Research Officer, Central Marine Fisheries Research Station, Mandapam Camp.

*Gov. body.* It is under the Control of the Chief Research Officer, Central Marine Fisheries Research Station.

*Staff.* No separate staff exists for the museum.

*Fin.* No separate provision.

*Rem.* This reference collection museum is at the Headquarters of the Central Marine Fisheries Research Station, Mandapam Camp. There are normally about 50 visitors a day. Periodically student parties from Schools, Colleges and Universities all over India visit the Museum.

TAMBARAM, P. 18,574.

#### Zoological Museum, Madras Christian College

F. 1885.

*Hist.* This Museum came into existence, when the Natural History Section of the College was started in 1885. Originally it was a very small collection. In 1911 the Superintendent of the Government Museum, Madras helped the college in getting a decent collection of Corals, Gastropods, Fish, Reptiles and stuffed birds and a number of exhibition shelves and cases. Eventually a number of specimens were purchased from abroad. From 1928 field work by the students became regular and then the South Indian Fauna and Flora became rich and representative. A nucleus of a palaeontological collection was started with a gift of some specimens from the Geological Survey of India. In 1937 the Museum was housed in a separate room in the new building of the college, which shifted from the city of Madras to Tambaram, a suburb. By 1945 the Museum space became inadequate and several specimens of morphological interest were removed to shelves and cases in the class rooms. The collections have been added to by exchange of specimens from this Museum with other Museums in India and Ceylon. From 1948 many specimens were obtained by exchange from Australia and America.

*Scope & Coll.* The Museum being one of Natural History intended to help teaching of Zoology and Botany in the College has been arranged keeping this purpose in view. It contains zoological and botanical specimens preserved in jars, dry mounts, fossils, models and charts. The Museum has a collection of lantern slides and microscopic slides. There is a list of all these and duplicates can be prepared if required.

*Ed. Act.* All facilities are given to the students of the College. The collection of lantern slides aids lectures. The Natural Science Library which is a secondary one is housed adjacent to the Museum and is meant for the students and the staff. The Natural History Society of the College arranges at least one exhibition every year. The labels are all in English. There is a small collection of charts intended for graphically explaining the materials. Other teaching institutions also refer to this Museum and parties of students of Natural Science visit it.

*Pub.* Nil.

*Working hrs.* Open to the students on specified days and hours.

*Adm.* Free, but mainly intended for the College students.

*Gov. body.* The Museum is administered by the Departments of Zoology and Botany.

*Staff.* Taxidermist.

*Fin.* There is no separate budget for the Museum, but on an average about Rs. 200 is spent annually on the Museum.

*Rem.* The museum building is not adequate which makes exhibition of the specimens very difficult. Most of these have to be stored. Some of the materials are exhibited in the class rooms in cells. Increase in the number of specimens every year makes it increasingly difficult to accommodate the new ones. Except a few, duplicates are mostly meant for exchange. There is no reserve collection worth mentioning. There are no laboratory facilities. The exhibits are sometimes sent out on loan to other Museums. The collection is made mostly by student parties going out on field work and a few specimens are obtained by exchange.

**TIRUCHIRAPALLI.** P. 2,18,921.

### Natural History Museum of St. Joseph's College

*I.* About 1889.

*Hist.* From a small beginning in the eighties the Museum grew steadily in importance till about 30 years ago when it was finally located in the first floor of the Central building of the old college-campus.

*Scope & Coll.* The Museum contains mostly natural history objects like insects, birds, mammal-skulls, snakes and geological specimens. There are also some old weapons and arms and a few stuffed mammals.

*Ed. Act.* The library attached to the Museum containing about 370 books is only for the use of the Curator and Taxidermist and books are not issued to outsiders as most of them are rare ones. The Taxidermist explains the exhibits to the visitors, when his services are required. The Curator or the Taxidermist takes round the school children who visit the Museum and explains the exhibits to them. There are adequate labels in English and Tamil. There is a very appreciative clientele in the schools of the town and district.

*Pub.* Nil.

*Working hrs.* Open from 9 A.M. to 5 P.M. on 275 days in a year.

*Adm.* Free.

*Gov. body.* The Head of the Department of Natural History of the College looks after the Museum.

*Staff.* There is a whole-time Taxidermist and Guide who work under the direction of the Professor of Botany, Rev. Fr. L. M. Balam, S.J., B.A. (Hons.) who acts as the Curator.

*Fin.* There is no regular annual budget but the college management sanctions necessary expenses.

*Rem.* This college Museum is suitably located in the heart of the town and has about 7,000 visitors in a year, mostly school children. The building, with the accumulation of the exhibits, has become cramped and additional space is badly needed. There is no special provision for the watch of the

Museum. The Taxidermist arranges for opening it only when visitors are announced, generally by previous notice. There is inadequate storage space. Laboratory facilities are available and the College Workshop supplements any special aid that may be needed. The policy of loans from and to other Museums is not favoured.

### MYSORE

**BANGLORE.** P. 7,78,977.

#### Central College Museums

(a) Geological Museum, (b) Botanical Museum and (c) Zoological Museum.

*I.* (a) Geological Museum—1898, (b) Botanical Museum—1921 and (c) Zoological Museum—1923.

*Hist.* The Geological Museum was started in 1898. Since that year a large number of specimens have been added.

The Botanical Museum was founded in 1921 and collections have been added all along.

The Zoological Museum was started in 1923. Every year during the study tours specimens are collected, preserved and displayed in jars. Certain rare specimens and skeletons are purchased. There is now a good collection of specimens belonging to the various families, orders and classes and phyla pertaining to Zoology.

*Scope & Coll.* The Geological Museum contains geological specimens—(a) rocks, (b) minerals, (c) fossils, (d) crystals and (e) models to show structural features.

The Botanical museum contains only botanical specimens.

The Zoological Museum has a collection of Zoological specimens of invertebrates and vertebrates, specially mammals and stuffed animals of rare forms like platypus and birds.

*Ed. Act.* The museums are meant only for the college students. The material in the museum is explained to the college students. There are libraries containing books and periodicals which are used only by the students and staff. When exhibitions are arranged during the College Day celebrations the public are allowed to see the museums. Other university students also visit this museum, when they come on excursions.

*Pub.* Nil.

*Working hrs.* 11.30 A.M. to 6 P.M. on college working days.

*Adm.* Free. Not open to the public.

*Gov. body.* Each museum is administered by the department concerned.

*Staff.* There is no special staff. The staff of the departments look after the museums.

**Fin.** There is no separate budget provision for the museums as such, though there is an allotment of Rs. 1,000 for the Botanical Museum in the budget for the department.

**Rem.** The scope of the museums is strictly limited as these are not open to the public and are intended only for the college students. There is a larger number of visitors on College Day exhibitions. Exhibits for the Geological Museum are purchased from funds available or collected by the staff and students during field excursions. The labels are all in English. The specimens of the Botanical Museum are collected by exploration and exchange. Exchange is on a free basis. The exhibits of the Zoological Museum are collected from natural sources and mounted during study tours undertaken by the students. Certain rare specimens of skeletons are purchased. Reserve specimens and duplicates are stored in jars. The labels give both zoological and common names in English. Charts and models are used to help the students to understand the subject clearly. The museum requires more accommodation, provision of regular staff in the shape of a Museum Assistant, Taxidermist and a Curator and adequate funds for all of which the University has been approached.

**MANGALORE, Canara High School Mahatma Gandhi Museum**

See under 'Archeological & Cultural Museums'.

**MYSORE, P.** 2.44,323.

**Medical College Museums**

(a) Department of Anatomy, (b) Department of Pathology, (c) Department of Pharmacology and (d) Department of Preventive and Social Medicine.

**F.** (a) Department of Anatomy Museum—1924, (b) Department of Pathology Museum—1939, and (c) Department of Pharmacology and (d) Department of Preventive and Social Medicine—Not known.

**Hist.** The Department of Anatomy Museum was founded in 1924 as an aid to teach medical students. The Department of Pathology Museum was arranged for purpose of teaching after Dr. V. R. Naidu, took charge of the Department as Professor of Pathology in the year 1939. He brought many specimens from America and England which he collected, while he was in the foreign countries for his post-graduate study. A separate building was completed in the year 1939 and one floor of the building is exclusively used for the museum. There are over a thousand specimens all indexed and with case history fully described for aiding teaching of Pathology to students appearing for the examinations in Pathology.

**Scope & Coll.** Museum of the Department of Anatomy: This contains about 100 mounted specimens including about 260 regional dissections (wet specimens in jars), 65 bone preparations, 20 teratological collections and 30 embryological and other models, 20 specimens like animal skulls and illustrated comparative anatomy. A large number of un-

mounted dissected parts are in the study reserve. There are in addition 50 charts on display and in reserve for lecture classes.

**Museum of the Pathology Department:** This museum has 2,200 mounted specimens in jars, 75 models (some locally made) and 200 charts mounted and more than 75,000 histopathological sections.

**Museum of the Department of Pharmacology:** This has 100 mounted specimens of drugs, 15 patent drug specimens from firms, 25 paintings of plants and 10 charts.

**Museum of the Department of Preventive and Social Medicine:** This has about 100 models and specimens in addition to 200 charts and diagrams.

**Pub.** Nil.

**Working hrs.** Open on all College working days from 8 A.M. to 5 P.M.

**Adm.** Free, but the museums are not open to the public.

**Gov. body.** The museums are under the respective Heads of the Departments.

**Staff.** There is no special staff for the museums.

**Fin.** There is no special budget provision for the museums apart from that for the College.

**Rem.** The scope of the Museums is strictly limited as these are not open to the public but are intended only for the medical students. A Departmental peon looks after the safety of the museums. All the labels are in English. The collections are made only during post-mortem operations and ordinary dissection for the Anatomy Museum.

Several models and pictures are available for the study of Pathology and Bacteriology in the museum of Pathology.

The departmental Library in each case serves the purpose of the museum also.

**PUNJAB**

**AMRITSAR, P.** 3,25,717.

**Museum of the Botany Department, Punjab University**

**F.** 1947.

**Hist.** The museum was started at Amritsar in 1917 to compensate the loss of the well established museum of the Punjab University at Lahore. The present collections were brought together during these years, but for want of adequate space, their proper display has not been feasible. It is expected that at Chandigarh, where the collections will ultimately be housed there would be ample scope for proper display.

**Scope & Coll.** The museum is intended for Botanical specimens.



*Ed. Act.* The museum is meant for college and post-graduate students and the exhibits and allied subjects are explained to the students in the museum. The department has a collection of lantern slides and film strips which are used for the benefit of the students. There is a departmental library with about 5,000 books available for use. Special lectures by specialists are sometimes arranged. A conversation is organised annually when visitors from several educational institutions study the museum exhibits. The labels for the specimens are in English.

*Pub.* Nil.

*Working hrs.* The museum is open from 10 A.M. to 5 P.M. in winter and from 7-30 A.M. to 1-30 P.M. in summer on all days except on Sundays and other gazetted holidays.

*Adm.* Free. The museum is intended only for college and post-graduate students and is not open to the public.

*Gov. body.* The museum is under the control of the Head of the Department of Botany, Punjab University, Chandigarh.

*Staff.* Curator, Museum Assistant and bearer.

*Fin.* There is no separate budget provision for the museum and all requirements are made out of the department's grant.

*Rem.* The museum is at present located at Amritsar but will soon shift to its permanent place in the University at Chandigarh. Adequate gallery and storage space for display and reserve collections and duplications respectively would be available when the museum shifts to its new building. There are adequate laboratory facilities. The material for the museum is acquired through the collections made by the members of the Botany department from various parts of India and by purchase from Biological Supply Houses.

HOSHIARPUR, P. 15,291.

#### Museum of the Zoology Department, Punjab University

*F.* 1948.

*Hist.* The museum started in 1948 and has since been collecting a large number of exhibits and is rapidly expanding.

*Scope & Coll.* It is a zoological museum with all the principal groups of the animal kingdom represented.

*Ed. Act.* The museum is mainly intended for the University and College students and those in the graduate and post-graduate classes study the material here. A departmental library is available for the museum. The labels are in English. There is an annual animal conversation under the auspices of the Punjab University's Zoological Society when a large number of visitors from educational institutions come to study the exhibits.

*Pub.* Nil.

*Working hrs.* Open from 10 A.M. to 5 P.M. in winter and from 7-30 A.M. to 1-30 P.M. in summer on all days except on Sundays and other gazetted holidays.

*Adm.* Free. The museum is intended only for the college students.

*Gov. body.* It is under the Zoology Department of the Punjab University, Chandigarh.

*Staff.* Curator, Museum Assistant and Laboratory Attendant.

*Fin.* The annual grant is Rs. 2,500. In addition to this special grants are made available from time to time.

*Rem.* The museum is at the moment temporarily located at Hoshiarpur and would be shifting to Chandigarh in a year. The present building is not adequate but it is hoped that in Chandigarh ample provision would be made for the museum. There are laboratory facilities available. The exhibits are acquired by purchase and frequent collections by the staff and students of the department.

### RAJASTHAN

#### PILANI, Central Museum

See under 'Industrial and Commercial Museum'.

### UTTAR PRADESH

AGRA, P. 3,75,665.

#### St. John's College Museum

*F.* Not known.

*Hist.* There are four Museums attached to the respective departments—Biology, Zoology, Botany and Commerce to satisfy the needs of the departments of the college and a general representative collection of the various schools of Indian paintings is displayed in the college library hall.

*Scope & Coll.* The Zoology and Botany Museums are housed in the Biology Department and in the corridor is the Natural History Picture Gallery displaying the forests, plant and animal life of the country. The Zoology Museum contains preserved specimens of representative collections of land and sea animals, fossils and models of pre-historic animals, evolution of man etc. There is a special collection of insects of North India and particularly the gall-insects. The Botany Museum contains plant fossils, preserved specimens and models of instructive features of plant life, flowers, fruits and seeds and there is a collection of economic plant products also. The Museum attached to the Department of Commerce contains commercial and industrial products of the country. A representative collection of various schools of Indian paintings and classical Western paintings is in the college library hall.

*Ed. Act.* These Museums fully serve the educational needs of the students studying in the various departments.

*Pub.* Nil.

*Working hrs.* Open during college hours on all working days.

*Adm.* These are intended for the college students.

*Gov. body.* They are under the control of the Principal of the College.

*Staff.* They are looked after by the departments concerned.

*Fin.* This is included in the college budget.

*Rem.* Nil.

ALLAHABAD, P. 3,32,295.

### Allahabad University Museums

(a) Zoological Museum, (b) Botanical Museum and (c) Kausambi Museum (Archaeology).

*F.* (a) Zoological Museum—1910, (b) Botanical Museum—1922 and (c) Kausambi Museum—1952.

*Hist.* The department of Zoology of the Allahabad University was started in 1910 and the foundation of the museum may be considered to have been laid from that time. The museum was mainly built up during the time of Dr. W. H. Woodland who was the Head of the Department from 1912 to 1922. Since then there have been additions.

The Botanical Museum was founded some time in 1922 when the Department of Botany was started. The museum was till recently situated in a small gallery but a hall has been provided in 1952.

The Kausambi Museum was formally inaugurated by Sri K. M. Munshi, the then Governor of Uttar Pradesh on the 8th August 1952. The University expedition started excavation at Kausambi in January 1949, and the antiquities excavated have been housed in this Museum. The bulk of the sculptures, seals and other materials has been excavated from Ghositarama, the famous residence of Buddha at Kausambi. The Museum has some very valuable inscriptions which throw light on Buddha's visit to the residence at the Monastery of Ghositarama at Kausambi. There is a large collection of sculptures illustrating different aspects of Buddhist art.

*Scope & Coll.* The exhibits of the Zoological Museum are meant specially for the study of Zoology by the students. The museum covers the representatives of all the different phyla of the animal kingdom. The exhibits are either stuffed, preserved or in the form of articulated skeleton.

The Botanical Museum is devoted to Botany and related subjects.

The Kausambi Museum is archaeological and has antiquities of the following categories: inscriptions, seals, terracotta figurines and sculptures, coins, beads, bangles, iron implements, stylus and antimony rods and other miscellaneous antiquities unearthed at Kausambi during the excavations conducted by the University.

*Ed. Act.* The library attached to the Zoological department is for the use of the teachers and students of zoology. It has about 6,000 books and periodicals. The museum helps the students in the study of Zoology. There is provision for explaining the exhibits to the students. There are films pertaining to Zoology but they cover a limited number of subjects and are not lent out. There are adequate labels in English. The aid of maps, charts, models, casts and pictures is taken for illustrating special features. The local colleges send batches of students for the study of Zoology in the Museum from time to time.

There is also a library attached to the Botanical museum for the use of the students and teachers. It contains 1528 books and 36 periodicals. The museum is open to all but it is specially intended for the university students. There are about 100 lantern slides intended for departmental use. There are adequate labels in English.

The Kausambi museum offers valuable material for study to the university students and to other specialists in ancient Indian History and Culture. The staff explains the exhibits to the visitors.

There is also a collection of lantern slides. Special exhibitions are sometimes arranged. There are, maps, charts, photos and other transparencies in the form of lantern slides to illustrate the story of the excavations at Kausambi.

*Pub.* Nil.

*Working hrs.* 10 A.M. to 4 P.M. on all working days.

*Adm.* Free.

*Gov. body.* All the museums are under the administrative control of the university and each is managed by the department concerned.

*Staff.* There is no separate staff for the museum. The Laboratory Assistants of the Zoological Museum work under the supervision of the Professor and other teachers of the department. A lecturer of the Botanical department is in charge of the museum of Botany and looks after it during his spare time. The staff of the Kausambi expedition comprising a Photographer, Draftsman, Assistant Draftsman and two peons look after the Kausambi Museum.

*Fin.* There is no special budget provision for the museums. The expenditure of the Kausambi museum is met from the excavation fund and additional allotments made by the university from its general fund.

*Re. act.* The Zoological museum is suitably located in the university and being mainly intended for the students has about 8 to 10 visitors a day and about 3,000 to 3,650 annually, excluding the students working in the department and in the local colleges numbering about 100. Laboratory facilities are available. Acquisition is mainly by exploration, purchase, donation and exchange. There are plans to improve the display of the collections and to obtain more exhibits.

The Botanical museum is meant for the students of the department though there are some outside visitors also who come occasionally. The accommodation in the museum is not quite adequate. There are no separate laboratory facilities for the museum but requisite facilities are easily available in the department. Usually collections are made by the teachers and students. But occasionally specimens are received as donations and by purchase. Though exchange of duplicates has not so far been arranged the museum is not against it on reciprocal basis.

The Kausambi museum being so situated visitors are mostly students of the university. The average number of visitors per day is about 50. The museum has not yet a separate building of its own but this is under contemplation. The source of collection has mainly been the excavations at Kausambi. It is possible that further material may be acquired by exchange. The museum is not recognised for treasure trove purposes.

DEHRA DUN, P. 144,216.

#### (1) Museums of the Forest Research Institute and Colleges.

*E.* 1911.

*Hist.* A Forest School came into existence at Dehra Dun in 1878 but it was not until 1906 that it became a centre of forest research to investigate problems concerning the growing of forests and utilisation of forest products. In 1911 the first Forest Research Institute was opened at Dehra Dun and soon the war demand for forest produce brought an emphasis on forest research and the need for extensive scientific research was appreciated which resulted in the increased activity of the Forest Research Institute in its new large building designed by Mr. C. G. Blomfield, F.R.I.B.A. in 1929. In the grounds besides 200 acres of plantation there are an experimental garden, the chemical laboratories, the insectary, the saw-mill, the pulp and paper plant and several wood workshops. The Museums, six in number, i.e. for Timber, Minor Forest Products, Silviculture, Forest Pathology, Forest Entomology and Botanical Herbarium, which originated in the early buildings, are now all located in the main building. The museum building here is one of the best not only in India but in Asia.

*Scope & Coll.* These Museums are mainly concerned with forestry and forest products.

(i) *Timber Museum.* This Museum is devoted to the display of a great variety of Indian timbers in the form of polished or unpolished boards. It has also demonstration models of wood seasoning, wood preserving and timber testing installation. The uses of Indian timber for such varied purposes as household and office furniture, flooring, panelling, ceiling, furniture, rifles, ammunition boxes, gun carriage wheels, sports goods, tool handles etc. are also effectively set out.

(ii) *Minor Forest Products Museum.* This museum is arranged to bring to notice the infinite range of India's forest products other than timber, which besides playing an extremely important role in the economy of the nation, are exported to foreign countries to the extent of Rs. 18 crores worth annually, and to indicate methods of their extraction and utilization. These exhibits cover important drugs, spices, perfumery materials, dyes, tans, fibres, flosses, gums, resins, lac etc. and the methods of their extraction and utilization are also indicated. There are over 1700 exhibits displayed in this museum.

(iii) *Silviculture Museum.* This Museum houses large scale models to demonstrate silvicultural practices and the evils of the soil erosion. It also includes a representative collection of implements used in forestry and planned land use. The exhibits are:— (1) Ten show cases with models illustrating silvicultural practices and evils of soil erosion, (2) One show case with typical forest seeds, (3) One stereoscope with 50 stereo-prints of general forest views and (4) Six wooden stands exhibiting forest photographs, some coloured and some plain. Apart from these there are boards exhibiting forest tools both Indian and some foreign, planting and sowing tools, rock samples, wood sections of important timber species, graphs showing height and age etc., thinning diagrams, propaganda posters, maps showing forest areas in the Indian Union etc.

(iv) *Entomology Museum.* This Museum draws attention effectively to the extent of insect damage to Indian trees and timber. Each important Indian wood is separately set up to show the different varieties of insects affecting it, the conditions under which damage is caused and the forms the damage takes. Indications are also given of methods of control. There are about 3,100 exhibits in the museum.

*Ed. Act.* There is a central Library for the staff and students of the Institute and Colleges which the public are allowed to use with the permission of the President, Forest Research Institute and Colleges. There are labels in English and Hindi for every article exhibited. Arrangements are made for explaining the material to parties of students through members of the staff. Exhibits and posters of the Institute are supplied free or on payment of the actual cost to the different educational institutions on request. There is a 16 mm. sound projector in the Indian Forest College and a set of 14 films has been purchased by this institute for exhibitions to the College under this Institute. Besides there are also lantern slides for illustrating lectures of Forest

Officers in the Forest College which also are available on loan to other educational institutions on request. Officers-in-Charge of the Museums often deliver lectures to the students of the Forest Colleges. The museums take part in forest exhibitions. The aid of maps, charts, models etc. is taken for illustrating special features where necessary.

**Pub.** A list of publications of the Forest Research Institute and Colleges, comprises several hundreds of booklets. The Museum Guide is under preparation. A brochure on the Institute is available for sale. The following charts are supplied free on request:—

- (a) Forests save your fields—in English and Hindi.
- (b) Stacking of timber for air seasoning—in English and Hindi.
- (c) Use treated wood—in English and Hindi, and
- (d) Comparative strength of Indian woods—in English.

**Working hrs.** Open on all days except on Saturday afternoons, Sundays and Gazetted holidays from 9-30 A.M. to 11 A.M. and 1-30 P.M. to 4-30 P.M.

**Adm.** Free.

**Gov. body.** Each Museum is under the direct control of the Branch Officer concerned and under the general control of the President, Forest Research Institute and Colleges, Ministry of Food and Agriculture, Government of India.

**Staff.** Each Museum has the following staff working under the Officer-in-Charge: Museum Assistant, two Museum Artists, Technical Assistant, Assistant Museum Gurator and peon.

**Fin.** There is no separate budget for the Museum and the expenditure is met from the annual grant of the Government of India for the Forest Research Institute and Colleges.

**Rem.** The Museums are suitably located. They are open to the public on all working days and there are on an average 100 visitors per day. Special arrangements are made for parties of students visiting the Museum during *Dussehra* and *Diwali* holidays and during the local '*Jhanda*' and *Shivratri* fairs when there is a large concourse of visitors including a number of villagers. The museum building is suitable and adequate with enough storage space for reserve collections and there are laboratory facilities though the laboratories are not exclusively for the Museum being intended for the work of the whole institute. The Museums are looked after by Peons during the working hours of the day and by chowkidar during nights and holidays. There are arrangements for the sale of photographs of various types of forests which are supplied on payment by the Silvicultural branch of the Institute. Exhibits from the Institute are usually loaned out but none received on loan as practically all the exhibits stored here are the results of researches done at this Institute.

The exhibits related to forest products are usually of this nature but some of them are donations from trade interests. Biological exhibits are either made as models at this Institute or collected by the staff from forests. Some of these are also donations from States Forest Department Officers. The policy regarding exchange is the supply on reciprocal basis to the institutions which publish similar literature or to those institutions and individuals who are interested in the Institute's publications. As this is the only Institute of its kind in India or Asia the question of the exchange of exhibits and duplicates has never so far arisen. It is the desire of the Institute to set up industrial show rooms at important centres by sending exhibits to popular Museums at Calcutta, Bombay and to the head offices of interested associations of timber products manufacturers.

## (ii) Geodetic Branch Museum (Survey of India)

**F.** 1927

**Hist.** Opened in January 1927, when Colonel Commandant E. A. Tandy, R. E. was Surveyor General of India and Lt. Col. M.O.C. Tandy, D.S.O., O.B.E., R. E., the Director, Geodetic Branch.

The object of this Museum is the exhibition of early geodetic and survey instruments, and their comparison with modern instruments of the same type.

**Scope & Coll.** The material here consists of Photographs of the founders of the "Great Trigonometrical Survey"; the Great Theodolite; Lambton's Chain; various modern theodolites for comparison with the "Great Theodolite"; various other old theodolites; one largely made by Saivad Mir Mohsin of Calcutta; Colby Bars; two astronomical instruments for latitude observations; old and new levels and levelling staves; pendulums; a magnetometer; a tide gauge; photographs and early maps; model of the Himalaya between the Sutlej and Naini Tal; and a Transit Telescope for the observation of local time from which longitude is determined, etc., etc.

**Ed. Act.** A descriptive placard is attached to each exhibit and an officer is detailed to explain the various items of the Museum to the visitors.

**Pub.** Nil

**Working hrs.** Open on all days from 9-30 A.M. to 4-30 P.M. except on Sunday afternoons, Sundays and Government holidays.

**Adm.** Free by appointment.

**Gov. body.** Under the control of the Deputy Director, Geodetic & Research Branch, Survey of India.

**staff.** No separate staff.

**Fin.** No separate provision.

**Rem.** Nil

**HARDWAR, Gurukul Kangri Museum**

See under "Archaeological and Cultural Museums".

**LUCKNOW, P. 4,96,861.**

**(i) Provisional Hygiene Institute Museum**

*F.* 1928.

*Hist.* The Museum was established in December 1928 and consists of several sections, *viz.* (1) Meteorology, (2) Physics, (3) Chemistry, (4) Anatomy, (5) Preventable diseases, (6) Water Supply, (7) Air and ventilation, (8) Sewage and drainage, (9) Nutrition and (10) Miscellaneous. The museum was meant to be used primarily by the students of Hygiene in the classes for the M.B.B.S. course, the diploma in Public Health (L.P.H.) and for training as Sanitary Inspectors and Health visitors. As the teaching work at the Provincial Hygiene Institute extended the museum also expanded by the addition of a number of new models and charts. After nearly 20 years a Museum Keeper was at last appointed in 1949 to take charge of the Museum.

*Scope & Coll.* The Museum pertains to environmental hygiene and social medicine. The exhibits consist of models, charts and slides relating to environmental hygiene, nutrition, diseases and disease-carriers etc. The charts and models in the museum are as follows:—

1. Skeleton and models showing anatomical details of the human body.
2. Meteorological instruments for measuring rainfall, humidity, temperature, wind velocity, heat lost by conduction, convection and evaporation, etc.
3. Models showing various devices of ventilation.
4. Charts and models showing various sources of rural and urban water supplies, and filtration and purification of water.
5. Charts and models showing private and public latrines and various methods of conservancy and disposal of refuse from private dwellings and public places.
6. Models of a model villager's house, model meat market and an unsanitary and sanitary village and dairy.
7. Models of domestic sanitary appliances of sanitary construction of buildings.
8. Charts, diagrams, models and films showing various aspects of control of the common communicable diseases, such as plague, cholera, malaria, tuberculosis, venereal diseases etc. including methods of personal protection.
9. Charts, diagrams, models and specimens showing various articles of food in common use in this country, their nutritive values, scales of nutritional requirements for various categories of persons, balanced diets etc.

*Ed. Act.* The museum is open to students studying the subject and the exhibits are labelled accordingly for their benefit in English. The Assistant Director, Provincial Hygiene Institute and the Lecturers explain and demonstrate the exhibits whenever required. The exhibits are also taken for demonstration purposes to exhibitions dealing with the subject of environmental hygiene and sanitary engineering. Models and charts are used to effectively illustrate the exhibits. Medical students of the Lucknow University studying M.B.B.S and the students of the Institute of Hygiene make use of the museum.

*Pub.* Nil.

*Working hrs.* Open from 10 A.M. to 4 P.M. on all days except Sundays and gazetted holidays.

*Adm.* Free, but mainly intended for students studying hygiene.

*Gov. body.* The museum is administered by the Assistant Director, Provincial Hygiene Institute, Lucknow.

*Staff.* Museum Keeper.

*Fin.* There is no separate budget provision for the museum as it is a part of the Hygiene Institute.

*Rem.* The museum building is suitable but not adequate. The storage space is also inadequate. Laboratory facilities are not needed for this museum. The chowkidars of the Provincial Hygiene Institute keep watch over the museum also. There is no arrangement for the sale of photos etc. The models are purchased from the manufacturers and the charts are prepared either by the Artist of the Institute or purchased from outside.

**(ii) University of Lucknow Museum**

*F.* The Museum of Pathology was started in the year 1913.

*Hist.* The Museums of the University comprise the following Departments: (a) Anatomy Department, (b) Pathology Department, (c) Pharmacology Department, (d) Forensic Medicine Department, (e) Public Health Department (f) Zoology Department, (g) Geology Department and (h) Anthropology Department. All these Museums are intended to aid the different courses in the Departments and the Museum of Pathology is attached to the Department of Pathology and Bacteriology in the Faculty of Medicine, Lucknow University. It was started in the year 1913 with about 110 specimens which gradually increased to the present number of 6,000 including mounted specimens, lantern slides, plates, photographs and wax and clay models.

The Anthropological laboratory connected with the Museum of the Anatomy Department was added in 1944 and the Anthropology Museum was founded in 1950.

The Forensic Medicine Museum building has been completed and specimens from the Pathology Department will be transferred to this for a separate Forensic Medicine Museum.

*Scope & Coll.* (a) *Anatomy Department.* This has specimens and models arranged in cases to illustrate general embryology, special senses, regional anatomy, sectional anatomy, skeletal anatomy, comparative anatomy, comparative embryology, radiographical anatomy. In the Anthropological Laboratory 12 models showing the evolution of the human face from fish to man are displayed. There is also an illustrated account of pre-historic man with models and a family-tree of 'man among primates'. This section contains numerous anthropometric instruments.

(b) *Pathology Department.* This is divided into six main divisions: (i) Pathological processes in general (ii) Causative factors of disease, (iii) Pathological process in the circulatory and other systems. (iv) Pathological processes in special subjects, and diseases of children, etc. (v) Pathological processes in separate diseases of the inflammatory group, degenerative groups, etc. and (vi) Pathological processes in animals and plants.

(c) *Pharmacology Department.* The Museum is an up-to-date one containing a large number of specimens, charts and pictograms for the study of macology.

(d) *Forensic Medicine Department.* The Forensic Medicine was till now a section of the Pathology Museum and is now made an independent unit housed in the new building available for it.

(e) *Public Health Department.* The Public Health Museum is located at the Provincial Hygienic Institute building. It belongs to the U.P. Government and is utilised by the University students.

(f) *Zoology Department.* The Museum of the Zoology Department has all forms of animal life from the lowest to the highest exhibited. There is a good collection including some rare and interesting specimens. The material here includes fishes, amphibia, reptiles, birds, mammals, and invertebrates.

(g) *Anthropology Department.* The Museum of Anthropology which came into existence five years ago has a collection of pre and proto-historic implements from India and abroad, as also pottery and other antiquities. Specimens of the material culture from contemporary primitive society are also shown, which include canoes, dresses, ornaments, fishing-tackles, baskets, musical instruments, weapons, etc. Photos, charts, maps and diagrams are also displayed. There are busts representing pre-historic man.

*Ed. Act.* The Museums are special ones for the special need of particular students and they serve the purpose adequately.

*Pub.* Nil.

*Working hrs.* Open on all days except holidays during the college hours.

*Adm.* Free.

*Gov. body.* Various departments of the University of Lucknow.

*Staff.* The different Museums are looked after by their respective Departments.

*Fin.* The budget provision is made in the various Departments.

*Rem.* The specimens are mostly obtained in the case of the Medical Museums from the post mortems and from the surgeons of the hospitals. Some specimens have been obtained from foreign countries.

### (iii) Motilal Nehru Bal Sangrahalaya

*F.* 1957.

*Hist.* The museum was founded with the enthusiastic support of Sri Chandrabhanu Gupta and a few others under the auspices of the Motilal Nehru Memorial Society. This Museum was opened on the 27th October, 1957 by the Prime Minister, Sri Jawaharlal Nehru, whose father's memory is perpetuated in its name.

*Scope & Coll.* The Museum has the following three Sections:—

1. Health Section.
2. General and Toy Section.
3. Natural History Section.

The Health Section vividly presents to the child the causes and effects of various kinds of diseases as also their prevention and cure through colourful charts, and models.

The General and Toy Section displays mechanical toys, models, dolls, of various countries and other educative play materials. The material has been so arranged as to aid the growth and development of the child's physical, mental and social life.

The Natural History Section acquaints the child with the flora and fauna around him and helps to promote his knowledge about the life and habits of plants and animals.

*Ed. Act.* The Museum has a small library with over 3,000 books and it provides children with colourful charts, pictorial and juvenile literature, which are arranged in an attractive manner. Trilingual labels are provided in the galleries in Hindi, English and Bengali. Educative film shows are also arranged. Children are encouraged here to speak and move about freely in a homely atmosphere. Members organise their own clubs and some programmes and movies (shown on Sundays) are planned and arranged according to their wishes. They are also encouraged to make toys for the Museum which are put on show for the public. Picture competitions are also organised and prizes awarded.

*Pub.* A brochure styled 'Motilal Nehru Children's Museum'.

*Working hrs.* Open on all days except Sundays from 10 A.M. to 7 P.M. and on Saturday from 10 A.M. to 5 P.M.

*Adm.* Free.

*Gov. body.* The Museum is governed by a Managing Committee of 15 members whose President is Mrs. Sheila Kaul.

*Staff.* Curator—Miss Hena Roy. There are 13 others on the establishment.

<i>Fin.</i> Recurring	Rs. 11,612 + 39 nP.
Non-recurring	Rs. 30,673 + 17 nP.

*Rem.* This Museum is located amidst pleasant surroundings and is easily accessible. Special facilities are provided to the members of the Museum. There are 125 visitors per day and 37,500 in the year. There is a larger number of visitors on public holidays. A Laboratory is shortly to be started for carrying on simple experiments on Science for creating an interest in the children. A Hobby Centre for the children is also being developed where clay modelling, net-work, horse-riding are cultivated at the moment. The sources of collections are purchase and donation.

#### VARANASI, Hindu University, Bharat Kala Bhavan Museum

See Under "Archaeological & Cultural Museums".

### WEST BENGAL

CALCUTTA, P. 25,18,677.

#### (1) Medical College Museums

(a) Anatomy Department and (b) Pathology Department

*I.* Not known.

*Hist.* The Calcutta Medical College was started in 1835 but there is nothing on record to show when the Anatomical Museum was started, but in 1907 when Major D. M. Moir was Professor of Anatomy, Surgical Anatomy and Clinical Surgery, the Anatomical Museum was dismantled and the construction of a new museum was taken up; and the specimens of the Anatomy and Biology Departments were transferred to it.

The Medical College Pathological Museum has a premier collection of its kind in the province. It contains specimens, the earliest of which were preserved by the Calcutta Medical College and Physical Society of Calcutta that was founded in 1823. The collection was handed over to the Calcutta Medical College in about 1839. Dr. Allan Webb was the first Curator of the Museum. In 1843 the Calcutta Medical Board issued an appeal for Pathological specimens to all medical officers in India which accounts for valuable additions. In 1865 a complete

catalogue of the pathological specimens amounting to 1322 and 100 models was published by Joseph Ewart. In 1881 a new catalogue was arranged in accordance with that of St. George's Hospital Museum giving 2890 specimens, 259 models and pathological drawings. In 1900 Capt. (now Sir) Leonard Rogers became the Curator of the Museum and the Professor of Pathology. In 1905 the present pathological laboratory was opened. New specimens were added totalling 9,612 morbid specimens, 100 models and 100 drawings. The present catalogue was published by G. N. Mitra, S. C. Das and B. L. Das. The Pathological Museum now contains morbid specimens numbering over 5,000 models over 100, drawings and diagrams over 600, photographs, over 250, and lantern slides over 300. The museum is housed in an area of 10,000 sq. ft. and has about 55 double almirahs, eight revolving picture stands and show cases.

*Scope & Coll.* The Anatomical Museum contains dissected specimens and models of different parts of the human body, neuro-anatomical and embryological. There are some collections of biological specimens.

The Pathological Museum contains morbid specimens, models, drawings, diagrams and photographs illustrating Pathology.

*Ed. Act.* The museum is mainly meant for students and doctors of the Medical College and other interested persons are allowed to visit the museum with the special permission of the Head of the Department or the Principal. Students from all medical institutions in the city come to the museums for study. Special exhibitions are arranged on special occasions like the College Re-union when there is a large number of visitors. Labels are provided in English and the aid of maps, charts, models etc. is availed of as far as possible.

*Pub.* Nil.

*Working hrs.* Open from 10 A.M. to 4 P.M. on all week days except Government holidays and on Saturdays from 10 A.M. to 2 P.M.

*Adm.* Free, but intended principally for the medical students.

*Gov. body.* The museums are administered by the respective Heads of the Departments.

*Staff.* The Demonstrator of Anatomy looks after the Anatomical Museum in addition to his normal duties. A Museum boy helps him in his work. The staff of the Pathological Museum consists of a Curator, two Technicians, Clerks, Taxidermist, Artist and two peons.

*Fin.* There is no separate budget provision for the museums which are maintained from the Department's budget.

*Rem.* The Anatomical Museum building and the space inside it are sufficient for the purpose though there are no adequate laboratory facilities. The

sources of acquisition are by dissection by the staff of the department and by purchase from outside. The museum is under the watch and ward of the durwans of the Department.

The building of the Pathological Museum is fairly suitable and adequate for the purpose for which it is intended and there are enough Laboratory facilities. The durwans of the Department of Pathology look to the watch and ward of the museum. The sources of collection are the Wards and post mortem rooms.

## (ii) Museum of the School of Tropical Medicine

*F.* 1921.

*Hist.* The nucleus of this Museum started with the foundation of the School of Tropical Medicine in 1921 and gradually expanded according to the requirements of this institution. It is a museum for medical research and post-graduate teaching of medicine.

*Scope & Coll.* The collection of exhibits is intended to serve as a practical illustrative way to the students and the research workers and can be classed under the following heads:—

- (a) Preserved biological specimens of different categories:—
  - (i) Bacteria causing typhoid, cholera, leprosy, tuberculosis, etc.
  - (ii) Protozoa causing amoebiasis, malaria, kala-azar, infections, etc.
  - (iii) Helminths causing filariasis.
  - (iv) Arthropods transmitting yellow fever, dengue, typhus fever, plague, relapse in fever, malaria, kala-azar, etc. and causing myiasis, itches, etc.
  - (v) Snakes (poisonous and non-poisonous) bite of poisonous ones causing death or toxic state.
  - (vi) Rats as reservoirs of plague, Weil's disease, rat bite fever, etc.
- (b) Dissected specimens of infected animals and post mortem and ante-mortem of the human body.
- (c) Plaster models representing tropical diseases.
- (d) Wax casts of sections of the human body exhibiting ravages of diseases, leprosy, small pox, etc.
- (e) Charts, pictures and photographs giving geographical distribution of tropical diseases and outlining the general science and symptoms and methods of prevention of tropical diseases as well as the life cycles of different organisms responsible for the infections.
- (f) Classified samples of medical plants, drugs, etc.

*Ed. Act.* The Museum is intended to assist the post-graduate students and research workers in

their studies. Labels are provided in English at present and Hindi and Bengali versions will also be added as early as possible. Post-graduate University Students of general Science and Senior Medical Students utilise the benefits of this research museum. The aid of maps, charts, models and casts is fully availed for illustrating various points.

*Pub.* Nil.

*Working hrs.* Open from 10 A.M. to 5 P.M. on all days except on Sundays and holidays.

*Adm.* Free, but the museum is meant solely for post-graduate medical students and medical research workers.

*Gov. body.* It is under the Director of the School of Tropical Medicine, who is assisted by his staff.

*Staff.* Curator and peon.

*Fin.* There is no separate annual budget for the Museum, as it is apart of the School of Tropical Medicine.

*Rem.* The Museum is centrally located in the city, but as it is not a public museum and is meant solely for Medical Students and Research Workers, the number of visitors is limited though there is a large number during the conversation. The Museum requires suitable and adequate accommodation for expansion. There is no separate watchman for the Museum as it is a part of the institute. The Museum derives its collections from different departments of the School of Tropical Medicine, Calcutta.

## (iii) R. G. Kar Medical College (Pathology) Museum

*F.* Not known.

*Hist.* The history of this Museum is not apart from that of the Pathology Department of the R. G. Kar Medical College.

*Scope & Coll.* This is a college Museum intended for the different branches of Medical Science and is located in the Annexe of the Pathology Department of the Medical College. It has separate galleries exhibiting, 'palaeo-pathology' and 'the history of medicine—ancient and modern' by innumerable valuable charts, maps, photographs and descriptive notes.

*Ed. Act.* The Museum is intended for medical students and adequately serves the purpose. It is visited by delegates of Medical and other Scientific Conferences held in Calcutta. The labels are in English for the facility of medical men. There is great interest evinced by students of the Calcutta and other Universities of the neighbouring States.

*Pub.* Nil.

*Working hrs.* The museum is open from 12 to 4 P.M. on all days except on Sundays and other holidays.



**Adm. Free.** The Museum is intended for medical students both under-graduate and post-graduate and others interested in the medical science.

**Gov. body.** It is administered by the Professor of the Pathology Department

**Staff** The Professor of Pathology is the Curator and one of the teachers is the Assistant Curator. In addition, there is a Caretaker, Laboratory Assistant, Artist-Photographer and a sweeper.

**Fin.** There is no budget allotment except that for the College.

**Rem.** The Museum is situated in the Medical College to serve the purpose of medical students and does not attract ordinary visitors. The space is suitable for the present, though there are schemes for improving the Museum. There is provision for watch and ward during day and night for the whole College building. Collections for the Museum are through morbid and anatomical specimens collected either through post mortem examinations or operation cases. The collections of historical obstetrical forceps, collected by the late Sir Kedarnath Das, were by purchase.

#### Calcutta University Asutosh Museum of Indian Art

See under "Archaeological & Cultural Museums".  
DARJEELING. P. 33,605.

#### Natural History Museum

F. 1903

**Hist.** The idea of Natural History Museum, Darjeeling, was first mooted in 1903 and a meagre collection was housed in a small building built for it in the Lloyd Botanic Garden. The present museum building was completed in 1915. In 1922, owing to shortage of funds and other factors the Museum had so deteriorated that the then Chairman of the Committee approached the Governor for help which was granted on condition that a Natural History Society was formed and a competent Curator appointed. In 1923, the Darjeeling Natural History Society was established and took charge of the Museum. A quarterly journal of only 15 pages was started in 1926. The Darjeeling Natural History Society was styled Bengal Natural History Society in 1910 and it now maintains the Museum. The Society's activities were revived and the publication of the prolonged illness and subsequent death of his successor caused a setback in the activities till the appointment of Dr. S. Thomas Satyamurti as Curator in 1952. With him the activities of the Museum were revived and the publication of the Journal resumed regularly.

**Scope & Coll.** The Museum contains Natural History specimens like mammals, birds, reptiles, fishes, birds' eggs, insects and other invertebrates. In accordance with the objects of the Society the Museum is to promote the study of Natural History and to get together specimens from the districts of Darjeeling, Jalpaiguri and Sikkim State.

**Ed. Act.** There is a library containing books on Natural History and periodicals with approximately 500 books intended for departmental use. Organised parties of school children are taken round the Museum and the exhibits are explained to them by the Curator. Lantern lectures on selected subjects are given by the Curator to batches of school children with the kind co-operation of the U.S.I.S. Specimens are sometimes loaned out to other Museums for study purposes. The Museum exchanges its publication, the journal of the Bengal Natural History Society, with other Museum and scientific institutions, both foreign and inland, for Natural History publications. There are adequate labels, mostly descriptive, provided for the exhibits, all in English. The local colleges and schools are keenly interested in the Museum.

**Pub.** The Museum publishes the Journal of the Bengal Natural History Society started in 1926. Twenty-six volumes have been published. It is a quarterly publication, but owing to increased cost of printing only three issues are published annually since 1951. Coloured plates and greeting cards containing coloured pictures of birds, published by the Museum are also available for sale.

**Working hrs.** Open from 9 A.M. to 1 P.M. and 3 to 5 P.M. on all days except on Sundays and Saturday afternoons.

**Adm. Free.**

**Gov. body.** The Museum is run by the Bengal Natural History Society.

**Staff.** Curator—Shri J. C. Daniel, M.Sc., Taxidermist, two chowkidars and a part-time Clerk.

**Fin.** The annual budget provision is Rs. 12,000.

**Rem.** The Museum is quite centrally and conveniently located and is the only one of its kind in a hill station in India. The average number of visitors per day is about 50 but during the summer months and *pūja* festivals the number of visitors mounts up. The Museum building is suitable but not adequate enough to allow expansion. There are two watchmen during the day but none for the night. However, the Curator has quarters attached to the Museum. There is adequate storage space in the Museum for reserve collections but a work room for the Taxidermist is lacking. Specimens are produced mainly by collections made locally by the Curator and by donations. The aid of charts, casts, etc., has been utilised, specially in connection with the exhibition of reptiles and insects. The Museum arranges for instruction in preserving technique to those who desire to have it.

#### SERAMPORE, Serampore College Museum

See under "Archaeological & Cultural Museums".

#### TAMLUK, Hamilton High School Museum

See under "Archaeological & Cultural Museums".

### III

#### INDUSTRIAL AND COMMERCIAL MUSEUMS

##### ASSAM

##### (ii) Cottage Industries Museum

GAUHATI. P. 13,615.

##### (i) Commercial Museum, Gauhati University, Jalukabari

*F.* 1957.

*Hist.* The Museum was started in December, 1957 with a grant from the Central Government under the Second Five Year Plan. Within a short period of a year, 600 exhibits of commercial importance have been collected for the museum and displayed in different sections.

*Scope & Coll.* Charts, maps and models are displayed to show the economic development of India. There are 600 exhibits of commercial importance. Exhibits are of commercial products; mineral and rocks, forest products, specimens of handicrafts, industrial and chemical products, agricultural implements, office appliances and labour saving devices, commercial books and documents, statistical charts, maps, pictures and models, coins and exhibits of cultural importance.

*Ed. Act.* The museum helps to familiarise the students with exhibits of commercial importance like raw material, finished products, commercial documents, office appliances etc. The Curator and Cartographer help visitors on request. The aid of maps, charts, etc. is taken freely. The labels are in English.

*Pub.* Nil.

*Working hrs.* Open on all working days from 12.30 to 6.30 P.M.

*Adm.* Free.

*Gov. body.* This is managed by the University as one of its departments and is under the Professor-in-charge, who is also the Honorary Office-in-charge of the Museum.

*Staff.* Professor-in-Charge—Sri K. N. Saikia, M.A., (Com.) I.L.B., Curator—Sri N. C. Dutta, M.Com., Cartographer and Office Assistant.

*Fin.* Recurring—Rs. 20,000 and non-recurring Rs. 10,000.

*Rem.* The Museum has an average of 20 visitors a day and 6,000 in a year. The sources of acquisition of exhibits is purchase and donation.

*F.* 1955.

*Hist.* The Cottage Industries Museum was started in Gauhati early in 1955 to preserve the ancient arts and crafts in the State. A building for the proper display of the material has been constructed and the ground floor, which is now ready for occupation, has cost Rs. 1,11,000.

*Scope & Coll.* Typical specimens of arts and crafts of various groups and communities in the state have been collected and purchased. There are plans to collect more specimens craftwise and communitywise. The aim here is to produce similar products, through craftsmen skilled in the work, to be put on sale.

*Ed. Act.* The museum is for industrial development. Students from educational institutions in the neighbourhood and specially those of the Anthropological Department of the Gauhati University visit the museum and take keen interest in the material. The specimens offer an opportunity for research in our traditional designs by the research and the designing section of the Cottage Industries Department of the State. The labels for the exhibit are provided at present in English and they will be soon made bilingual by rendering them in Assamese.

*Pub.* Nil.

*Working hrs.* Open from 10 A.M. to 4 P.M. on all days except Saturday afternoons, Sundays and other Government holidays.

*Adm.* Free.

*Gov. body.* The museum is under the control of the Cottage Industries Department, Government of Assam.

*Staff.* Officer-in-charge—Shri S. C. Dowera, M. Com., Museum Assistant, Office Assistant, peon and day chowkidar.

*Fin.* Rs. 32,000.

*Rem.* The museum is housed in its own newly constructed building and is easily accessible. The average number of visitors a day is 40 and about 15,000 in a year. On days of special festivals like *Bohag Bihu* (Assamese New Year's festival), *Durga Puja* and the months of *Magha* there is a larger number of visitors. The source of acquisition of exhibits is purchase and presentation.

## BOMBAY

AHMEDABAD, P. 7,88,333.

## Calico Museum of Textiles

F. 1949.

*Hist.* The Calico Museum of Textiles was established in 1919 by Sri Gautama Sarabhai. It is housed in an attractive building with excellent display of its material and stress is laid on modern designs in Indian textiles.

*Scope & Coll.* The Scope of the collections here is textiles and Indian costumes. This Museum presents a visual picture of the economic and technological conditions in India and the possibility of handicraft machine-loom. The raw material like cotton, linen, wool, silk, nylon and the processing, spinning and weaving are all presented in a very effective way by the representation of various stages of evolution in the method from that adopted by primitive man to the latest mode of spinning and weaving and the machine loom.

*Ed. Act.* There is an adequate library which is open to the public. The material in the Museum is explained to school children and other visitors. There is a collection of lantern slides. This is a model of what a Museum is to be for educating the public visually, as the textiles in which India has been very rich from the earliest historical period to the present day, have been presented here in all the stages of the production and beauty in the traditional as well as modern machine manufacture methods in an admirable way. The labels are bilingual in Hindi and English. The aid of maps, charts, models, etc. has been utilized with great advantage. The nearest educational institutions evince great interest in this.

*Pub.* (1) Journal of Textile History.  
(2) Introductory Booklet.

*Working hrs.* Open on all days except Mondays from 5 to 6 P.M.

*Adm.* Free.

*Gov. body.* Director of Calico Mills.

*Staff.* There appears to be no separate officer for the museum.

*Fin.* Not known. The purchase fund for the Museum varies from year to year.

*Rem.* The Museum is suitably located in Ahmedabad and is housed in a building which has been designed by Shri Gautama Sarabhai on the model of the most progressive museums in other countries. It is the first Museum in India installed with an air-conditioning plant and with almost completely provided artificial lighting, independent of sun-light, which not only varies between seasons but also discolours textiles. The services of a laboratory are available for the Museum. Facilities like seats, lights and fans are provided for visitors. The

Museum encourages exchange and loan from other Museums. The collections here are mainly by purchase, donation and exchange. The Museum is an institutional member of the Museums Association of India.

POONA, P. 4,80,982.

## Lord Reay Maharashtra Industrial Museum

F. 1888.

*Hist.* The Museum was founded in 1888 out of an exhibition of Indian Art and Manufactures held in Poona. The foundation stone was laid in 1890 by His Excellency Lord Reay, Governor of Bombay. The Museum had a revival and reorganization by the Poona City Municipality in 1929 and became a centre of the Government of India patents. There were four great exhibitions held in the Museum in 1933, 1935, 1937 and 1939. The Museum got recognition for Government Grant-in-Aid in 1939-40. With the enactment of Act XXXII of 1947 by the Government of Bombay the Museum became a body corporate as this Act provides for the Government's maintenance and development of the institution. The Museum has an exhibition of patents and inventions under the Section of Agriculture and Forestry.

*Scope & Coll.* The Museum is mainly an industrial one and covers a wide range of space of economic and industrial importance embracing Agriculture, Forestry, Education, Science and Industry in its various aspects. The institution is essentially educative and concentrates its efforts on the education of the school boy. The Museum holds inter-Provincial and special exhibitions and it has established an Emporium devoted to well-known Arts and Crafts and Cottage industries of the country. It has founded a Museum of Forestry, a Museum of Agriculture and built up a Technical and Industrial Library.

*Ed. Act.* There is a technical and industrial library attached to the Museum which is open to the public. It has a circulating division. Its collection of maps, charts and photographic exhibitional material is quite large and it is sent out to schools and other institutions on loan. The library has 7285 books and 255 periodicals and collects books by appeal from all parts of the world. It has a special section devoted to Indian patents and trade marks. The educational work of the Museum is extensive, as it has on the staff six members whose main business is museum service to schools. This Museum may be considered as a Children's Museum and the message of this Museum is carried to over 30,000 students annually in some way or the other. There is a Museums Educational Association of which the schools have become members and the Museum serves them. The Museum has introduced a programme called the 'Museum Goes to School' and exhibitional material and displays and show-cases are regularly sent out to schools. The displayed material is changed from time to time. The Museum ar-

ranges educational programmes for groups of children. Educational excursions are also arranged. A well-equipped lecture hall exists in the Museum as also a projector for films. There is a complete equipment for showing slides, pictures, film strips and experiments are made for classes once or twice a week. These lectures are accompanied by exhibitions for visual presentation. Among some special exhibitions arranged by the Museum, the following may be mentioned: (1) Artificial Flowers, (2) Patents and Inventions, (3) The School Boy and his Tools, (4) International Book Exhibition, (5) Wild Life, (6) Rubber, (7) Minerals, and (8) Fifty years of Sisal, and (3) Rubber.

*Pub.* Booklets on the following topics have been published by the Museum in Marathi—(1) Silk, (2) Sisal, and (3) Rubber.

*Working hrs.* Open from 9 A.M. to 6 P.M. on all days except Wednesdays, Republic Day, Independence Day, *Anant Chaturdashi* and *Dhooli Vandan*.

*Adm.* Free.

*Gov. body* Its management vests in a Board of Trustees constituted by Act. No. XXXII of 1917 enacted by the Government of Bombay for the maintenance and development of the institution.

*Staff.* Administrative Section—Curator—Sri G. B. Sardesai, B.Sc. (Hons.), B.Sc. (Ind. Chem.), Assistant Curator—Shri P. G. Kashikar, D. Com. (I.M.C.), Accountant, Caretaker, Clerk, three peons, gardener.

Museum Education Section—Lecturer, Clerk and peon. Library—Librarian-cum-Lecturer and peon.

Agriculture and Forestry Section—Lecturer, peon and mali.

Emporium of Arts and Crafts—Assistant Manager, two Salesmen and two peons.

*Fin.* The budget is Rs. 46,510. The Museum gets grants-in-aid and contribution from the Bombay Government, the Poona Municipal Corporation, the Maratha Chamber of Commerce and Industries and the Deccan Agricultural Association.

*Rem.* The Museum is ideally situated in Poona and endeavours to reach the population and the educational institutions as much as possible. The average number of visitors per day is 165 and over 61,000 in the year including students visiting in batches. Visitors are escorted in groups by a guide as a daily routine. Visits by batches of school boys are becoming more and more popular. The Museum arranges exhibitions and film shows both in the premises and in different schools. The Museum conducts a class for school teachers in elementary Museum subjects. The Museum is handicapped owing to lack of accommodation as the present building is inadequate. A plot of  $1\frac{1}{2}$  acres for a proposed new building has been provided by the Poona Municipal Corporation and its plans are under con-

sideration. The Museum does not contain any valuables, but there is provision for watch and ward. A very important adjunct of the Museum is the Technical and Industrial Library which is open to the public. It has a circulating division. From its collection of maps and charts and photographic material loans are sent out to schools and other educational institutions. The Library has a special section devoted to Indian patents and trade marks. The labels in the Museum are printed in Marathi. The aid of maps, models, photos, charts, etc. has been freely availed. The Museum is a member of the Museums Association of India. A scheme for the future of the Museum envisages an Industrial Section, a Technical and Industrial Library, an Emporium, a Museum devoted to Trade Samples, a Section for Arts and Crafts, a Museum of Forestry, a Museum of Agriculture, a Laboratory, a Section of Modern Industry, an Experimental Workshop, a Section for showing process in manufacture and a Section devoted to Education through Museum.

## DELHI

NEW DELHI, P. 2,76,315.

### Handicrafts Museum

*F.* 1952.

*Hist.* With a view to encouraging Indian Handicrafts, preserving the ancient crafts and thereby promoting this aspect of Indian culture, this museum was started in 1952 and is run by the All India Handicrafts Board under the Ministry of Commerce and Industry. It is proposed to acquire land and construct a museum building very soon. It is at the moment temporarily housed at Thapar House and is not yet open to the public.

*Scope & Coll.* Indian handicrafts including textiles, metalware, basketry, wood, ivory and stone work, jewellery, leather work, toys, etc.

*Ed. Act.* The museum is just in the formative stage.

*Pub.* Nil.

*Working hrs.* Open on all working days from 10 A.M. to 5 P.M.

*Adm.* It is not yet open to the public.

*Gov. body.* The museum is under the All India Handicrafts Board.

*Staff.* Director (not yet joined), Store Supervisor, four Assistants in Preservation Section, two chowkidars.

*Fin.* Rs. 1,30,000/-.

*Rem.* The exhibits acquired by purchase, donation and exchange are for the time being stored awaiting the construction of a new building for enabling proper display of the material.

## KERALA

TRIVANDRUM, P. 1,86,931.

Sri Moolam Shashivabhapuri Memorial Institute  
Museum(Commercial and Industrial Museum of Cottage  
Industry Products)

F. 1927.

*Hist.* The Museum was founded by the citizens of Trivandrum with a view to commemorating the Shashivabhapuri (60th birthday) of the late Maharajah of Travancore, Sri Moolam Thirunal. The foundation stone was laid in 1922 and was actually opened in 1927. It serves as an Industrial and Commercial Museum and Bureau, where local products and manufactures are exhibited and sold with information about their source, price and other useful particulars. The endowment is of the value of nearly a lakh of rupees, of which one half is invested on buildings and furniture and other half forms the corpus of the fund, the income from which is used to defray the cost of upkeep.

*Scope & Coll.* The exhibits in the Institute, which are mainly of cottage industry products, consist of articles of ivory, wood, screwpine, rattan, cutlery, bell metal, kull gari, palmyra leaves, coconut shell, coin, lace works, hand-made paper, honey, etc.

*Ed. Act.* There is a well equipped library which is available for the use of the public. The Institute subscribes to periodicals and magazines pertaining to commerce and industry in particular. There are 410 books in the library. The staff explains the materials in the Museum to visitors. Labels are provided in English.

Pub. Nil.

*Working hrs.* Open from 10 A.M. to 5 P.M. on all days except on Sundays and public holidays.

Adm. Free.

*Gov. body.* The Museum is administered by a Committee of Management composed of four official and three non-official members appointed by the Government.

*Staff.* Manager, salesman, Clerk, two peons, night watcher, two Gardeners and sweeper woman.

*Fin.* The annual budget for the Museum is Rs. 10,099. This is partially from the interest derived from funds invested in Government loans entrusted with the Treasurer of Charitable Endowments and to a large extent from the extensive sales of the industrial products of the Institute.

*Rem.* The Museum is situated very near the Secretariat buildings. The Institute has a large number of visitors. The sources of collection are purchase from manufacturers and gifts from exhibitors.

## MADRAS

MADRAS, P. 14,16,056.

## (i) Central Industrial Museum

F. 1910.

*Hist.* The Madras Industries Association created a Central Industrial Museum and has been maintaining it for promoting Indian Industries. It has proved a very useful and popular museum as it serves as a link between the producers and the consumers of industrial art. The museum has the co-operation of industrial and commercial institutions and has the patronage of the Union and the State Governments.

*Scope & Coll.* The Museum provides exhibits representing small scale cottage and co-operative Industries. It gives a full view of the mineral and agricultural wealth of the Madras State, as also a picture of its industrial achievement.

*Ed. Act.* The museum has a Commercial Library and Reading Rooms attached to it which are open to the public. Both the museum and the library are of great educational value and attract a number of visitors. The museum has done much to encourage and revive home industries by educating the public to understand the national wealth in small scale industries.

Pub. Nil.

*Working hrs.* Open on all days except Sundays and Government holidays from 10 A.M. to 5 P.M.

Adm. Free.

*Gov. body.* It is governed by a Council of Management consisting of the Director of Industries and Commerce, the Registrar of Co-operative Societies, Mayor of Madras and others.

*Staff.* Honorary Secretary—Shri N. Venugopal Nayagar, B.A., B.L., Clerks, peons, etc.

Fin. Not known.

*Rem.* This museum contains such articles as are produced with limited resources. By popularising these as home industries, it provides an outlet for the creative faculties of several people who are thus provided with employment. The museum is visited by tourists from all over India and abroad. It is centrally situated where it is easily accessible to the public.

## (ii) Victoria Technical Institute

F. 1890.

*Hist.* This was established in 1890 with the help of public subscription to celebrate the Jubilee of her Majesty Queen Victoria in 1887 and also with the aid of grants from the local Government.

*Scope & Coll.* The main items exhibited here are wooden carvings, ivory figures, cane work, sandal-wood carvings, boxes and figures, leather work, red

and lightwood carvings, ivory fret work, carpets, lace and embroidery works, Tanjore and Quilandy brass, lace and embroidery works, Tanjore and Quilandy brass, silver and copper work, grass mats, toys, pottery, etc. As this is a commercial Museum a price list of the exhibits is available.

*Ed. Act.* The Institute has in its charge the Dhanakoti Mudaliar's Library consisting of books mostly on arts and crafts and devoted to fine arts which is housed both in the University and Connemara Public Libraries to which the public have access.

Two funds, one in the name of Sir T. Madhava Rao and another in that of the Prince of Wales are being administered by the Institute that offers usually several scholarships at Rs. 15/- each to the best students from the School of Arts and Crafts, Madras in different arts and crafts. There is also a travelling fund to enable members of the Institute to visit various centres of arts and crafts to give people the benefit of their experience for better and increased production. The Victoria Technical Institute participates in local exhibitions to advertise the material with them.

*Pub.* A price list of articles for sale.

*Working hrs.* Open on all week days from 9 A.M. to 1 P.M. and 2 to 5-30 P.M. and 9 A.M. to 1 P.M. on Saturdays.

*Adm.* Free.

*Gov. body.* It is managed by a Council both elected and nominated by the Government. The Chief Secretary to the Government of Madras is the President.

*Staff.* Part-time Secretary—Sri K. A. Sillick, Lady Hony. Secretary, Superintendent, three special grade Accountants, Assistant Superintendent, Manageress, six grade I clerks, eight grade II clerks and Salesman, two Carpenters, ten peons and night watchman.

*Fin.* About Rs. 60,000/- annually.

*Rem.* The large and beautiful building of the Victoria Technical Institute having been made available for the National Art Gallery, an adjunct to the Madras Museum, it is at present housed in a rented building which is found inadequate. In contemplating a building of its own, the Victoria Technical Institute has purchased 14 grounds of vacant land on Mount Road, next to M/s. Spencer & Co., Ltd., and it is expected to come up soon. The Institute is in a main shopping centre of the city and foreign tourists make it a point to visit the Institute when they come to Madras. The average number of visitors per day is 100. There are four night watchmen and the exhibits are insured against fire and burglary. Paintings by different artists, photographs of different places in the city and South India are exhibited for sale in the Institute in addition to various items of arts and crafts.

## RAJASTHAN

PILANI, P. 11,194.

### Central Museum

F. 1956.

*Hist.* This museum owes its existence to the munificence of Sri Ghanashvandas Birla who established it as an integral part of his educational activities at Pilani. The Museum is now four years old and has established itself as a useful instructional institution. This has its place in a scheme for the establishment of technical and scientific museums as an important aid in training the masses in a scientific outlook. This museum aspires to introduce young educated men and women to the wonders of the industrial world in an intimate way to help them to understand the functioning of various industries through working dioramas.

*Scope & Coll.* For housing this, a new block of building is under construction with four large halls, a mezzanine floor, orientation space in the centre with a pool garden layout, a basement for setting up a big scale coal mine and also an administration and workshop block. Starting with agriculture and covering the major Indian industries such as Textile, Chemical, and Mining industries, the final series of set up will include all the Engineering industries and a Transportation Section. There will also be a great variety of exhibits in miniature or model form, including an entire system of Railway operated electrically, a Hydro-electric Power Plant, showing the transformation of power from water, an Atomic Plant, and lastly dioramas presenting life-like aspect of various industries and of men and women working therein.

Exhibits are designed individually and presented dramatically with variation in display. Each exhibit is to tell its story in a simple, comprehensive and coherent way. Animated demonstrations, push buttons and other novel devices are provided to stimulate the interest of the spectator.

*Ed. Act.* The museum is intended to foster among the younger people a newer and deeper realisation of the tremendous progress made by technology. It is almost a university type of museum meant for the different educational institutions under the Birla Education Trust.

There are 30 models, dioramas and other types of exhibits which along with the educational film shows etc., provide a pleasant mode of interpretation. There is a sister department called the Central Library, close to the museum, also meant for the public. Though the models are mostly self-explanatory, there are labels provided in English.

*Pub.* Nil.

*Working hrs.* Open on all days except Mondays from 8 A.M. to 12-30 P.M. and from 3 to 5 P.M.

*Adm.* Free.

*Gov. Body.* It is under the Birla Education Trust, Pilani.

*Staff.* Full time permanent Staff: Curator—Sri V. P. Beri, Office Assistant, Maintenance Assistant and peons.

*Temporary Staff:* Engineer, 2 artists, assistant artist, mechanic, Assistant mechanic, 10 carpenters and store keeper.

*Fin.* Recurring Rs. 10,000.

Non-recurring Rs. 1,50,000.

*Rem.* The museum is centrally located in an area where it well serves its purpose. There are 100 visitors a day and about 10,000 in a year. There is a greater rush during festival days when the visitors come in groups. The museum is still under arrangement. The building is under construction and the exhibits 90% of which are self-designed and made in the museum's own workshop provide incentive to the local artists and craftsmen. A small percentage however is purchased. There is provision for watch day and night.

### WEST BENGAL

CALCUTTA. P. 25,48,677.

#### Birla Industrial & Technological Museum

*F.* 1959.

*Hist.* The museum owes its existence to the munificent gift of the Birla House for starting in it an Industrial and Technological Museum worthy of Calcutta. The aim of the museum is to portray the recent advances in technology, the contribution of technology to the welfare of mankind and the application of modern methods of technology in the Indian Industries. The museum which had been planned for some time was thrown open to the public on May 3, 1959 by Prof. Humayun Kabir, Minister for Scientific Research and Cultural Affairs.

*Scope & Coll.* The museum galleries that have now been opened cover the following subjects: Metallurgy, Petroleum, Electricity, Nuclear Physics, Electronics, Television, Optics and Miscellaneous.

*Ed. Act.* The museum has just been opened and the galleries are being set up. A library has also not yet been formed, and a few books and periodicals available are only for departmental use. There are adequate labels in the galleries in English and it is expected that interest would be created in the public to understand the recent advances in technology and Indian industries.

*Pub.* Nil.

*Working hrs.* Open on all days except on Mondays from 4 to 8 P.M.

*Adm.* Free.

*Gov. body.* The museum is administered by a Planning Officer and is controlled by the Council of Scientific and Industrial Research.

*Staff.* Planning Officer—Shri A. Bose, Section Officer, seven Gallery Demonstrators, seven Gallery Assistants and watchman.

*Fin.* The annual budget provision is Rs. 17,00,000, which includes the setting up of the workshop, renovation of the building etc.

*Rem.* The museum is suitably located in a great industrial centre and at the moment the building is adequate. Acquisitions in the museum are by purchase, donation and fabrication in the museum workshop.

### (ii) Crafts Museum

*F.* 1950.

*Hist.* The Crafts Museum originated in 1950 with the craft objects gathered from different parts of India in connection with the Institute's annual survey and exhibition to provide a permanent place for their preservation. Within the course of five years, the collection had grown in quantity as well as in richness. It was only in 1957 that a suitable display of the material could be arranged in this Museum and it may be said that this museum came into existence from that date.

*Scope & Coll.* The museum is located on the first floor of the Artistry House with galleries pertaining to different objects representing India's arts and crafts. The western wing contains dolls and toys, paintings and textiles; the eastern wing has stone and ivory pieces, wood and metal objects, terracotta and jewellery; in the main hall there are paintings representing the traditional schools from Rajasthan and folk schools from Bengal and Orissa like the *Jadu-paths* of Bankura and *Patwa* paintings of Kalighat. The wealth and design and richness of variety in Indian textiles is illustrated in the hall devoted to textiles. A large ornamental Chamba *rumal* is noteworthy. There are Baluchar *saries*, Masulipatam *batiks*, Banaras brocades, Gujarat *patolas*, Tanjore silk, Punjab *phulkaris*, Kashmir shawls and Bengal *Kanthas* all in the textiles wing including interesting *Kalamkari* printing blocks. There is an extensive collection of tribal textiles. In an adjacent room are interesting objects in traditional style in marble, soapstone, ivory etc. from Jaipur, Rajasthan, Bengal and Kerala. The next hall shows the best ones in the metal craft of the country. The wood carvings here from Gujarat and Tanjore illustrate a craft that is still alive. In the next hall there is a collection of terracottas, pottery, ceramics, jewellery, and paper-cut designs. A collection of masks and a large portfolio of designs and photographs illustrating the arts and crafts of the country enrich the library.

*Ed. Act.* The aim of the museum is to popularise Indian designs and motifs in arts and crafts. Its design service is intended for enlarging the scope of designs in Indian textiles. The institute has a library containing 10,000 books and 300 periodicals. The museum has labels in English to explain the

exhibits. Museology classes of the Calcutta University are held in this museum particularly for practical knowledge in display and craft working.

*Pub.* (i) Journal of the Indian Institute of Art in Industry.

(ii) Designs in Indian Textiles.

(iii) 5,000 Indian Designs & Motifs.

(iv) Art for Everyone.

(v) Craft Museum.

*Working hrs.* Open on all days except Saturdays and Sundays from 10 A.M. to 4 P.M.

*Adm.* Free.

*Gov. body.* It is governed by the Indian Institute of Art in Industry, Calcutta.

*Staff.* Director—Sri Ajit Mookerjee, three attendants and night guard.

*Fin.* Rs. 25,000.

*Rem.* The museum is centrally situated and attracts a large number of visitors and at the time of the Institute's annual Exhibition in winter nearly 35,000 visit this museum. The sources of acquisition are purchase, survey and donation.

### (iii) Government Industrial and Commercial Museum

*F.* 1939.

*Hist.* The Museum was founded in 1939. It was temporarily closed to the public under orders of the Government of Bengal in December 1944 though the library of the Museum was kept open. The Museum was re-opened in December 1947 and has been functioning since.

*Scope & Coll.* The Museum contains several exhibits some purchased and some donated by the interested manufacturers. There are different kinds of charts, maps, posters hung on the walls to help the visitors to know the industry at a glance. There are also models like those of the Damodar Valley Project, Rice Mill, Tea Garden, Forest, Coal-Tar Distillation plant, Sulphuric Acid plant

and Salt Factory as also relief maps of West Bengal showing the location of industries and the development of electricity.

*Ed. Act.* The Museum has a library with over 400 books and periodicals. There is a free reading room and the public can use the library books in the reading room. There is a moving exhibition partly attached to the Museum that generally tours in the remote villages and brings home the subject in rural areas by means of film shows. The labels are bilingual, in English and Bengali. Students both from the university and from other educational institutions visit the museum to read commercial and industrial books and to know the process by which the finished goods are prepared from the raw materials.

*Pub.* Nil.

*Working hrs.* Open except on Saturday afternoons, Sundays and gazetted holidays from 11 A.M. to 6 P.M.

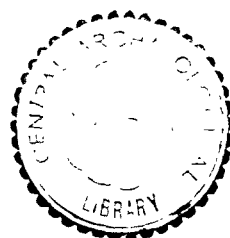
*Adm.* Free.

*Gov. body.* The Museum is under the Director of Industries, Government of West Bengal.

*Staff.* Officer-in-Charge—Shri P. G. Mukherjee, B.A., Curator, Assistant Information Officer, three Interpreters, Librarian, Artist, Store keeper, three Assistants, Operator, Typists, Mechanic, Despatcher and 14 peons.

*Fin.* Rs. 1,38,000 per year.

*Rem.* The Museum is centrally located and is easily accessible. The average number of visitors per day is 753 and 1,15,623 in a year, though on special occasions like periodical exhibitions and film shows the number of visitors is larger. The Museum building is suitable and adequate for the purpose though the storage space is insufficient. There is provision for watch and ward at least during the day. There is no arrangement for the sale of photographs, casts, replicas, etc. The exhibits are mainly acquired by purchase and by donation by interested manufacturers. The aid of maps, charts, casts, etc. is fully utilised. A gallery of industrial and commercial arts will be opened in the Museum hall and the library will be enlarged by adding a large number of new books.

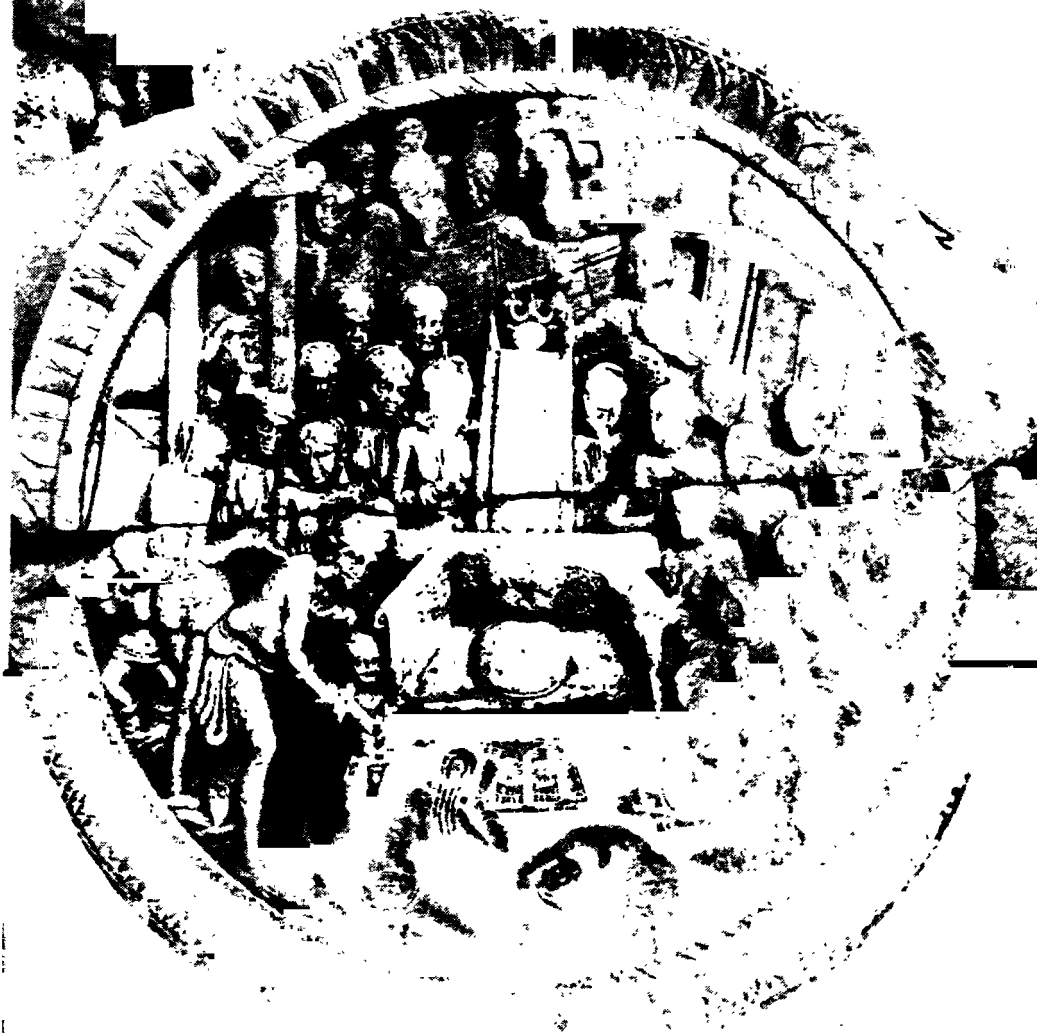




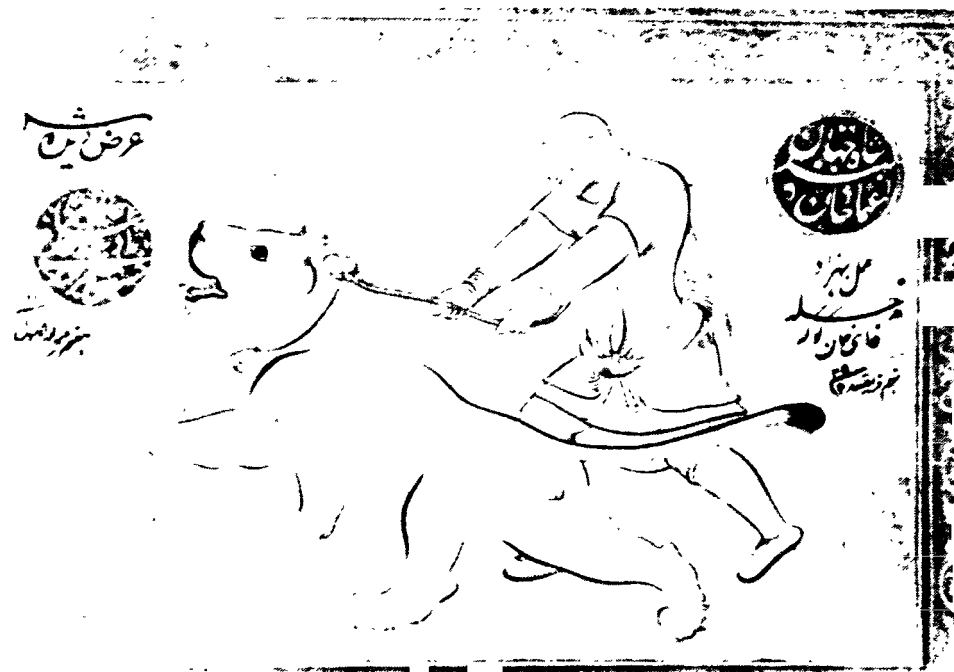


## ILLUSTRATIONS





Adoration of Buddha by the Sakyas,  
Satavahana, 2nd century A.D.,  
Archaeological Museum, Amaravati

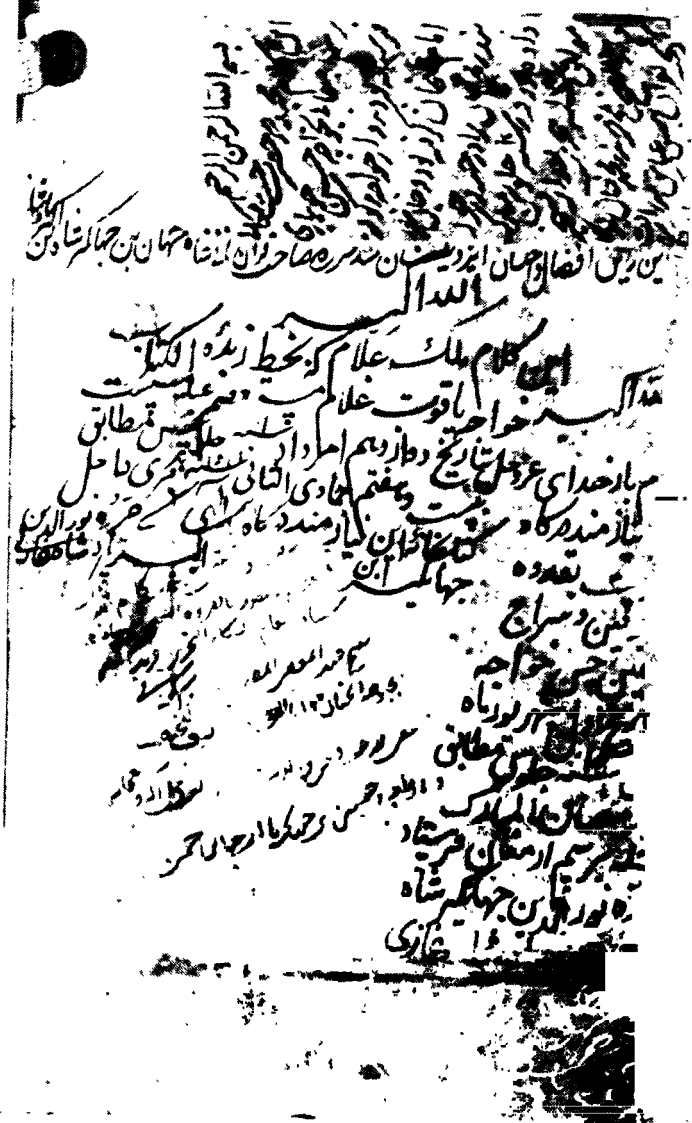


Captive lion by Behzad, 15th century  
A.D., Salar Jung Museum, Hyderabad

Orpheus and Eurydice by G. F. Watts, Salar Jung Museum, Hyderabad



Autographs of Jahangir and Shahjahan on Yakut's Quran, Salar Jung Museum, Hyderabad





**Veiled Rachel by Benzone 1876, Salar Jung Museum,  
Hyderabad**

**Mephistopheles and Margareta (Italian Wood Sculpture)  
Salar Jung Museum, Hyderabad**





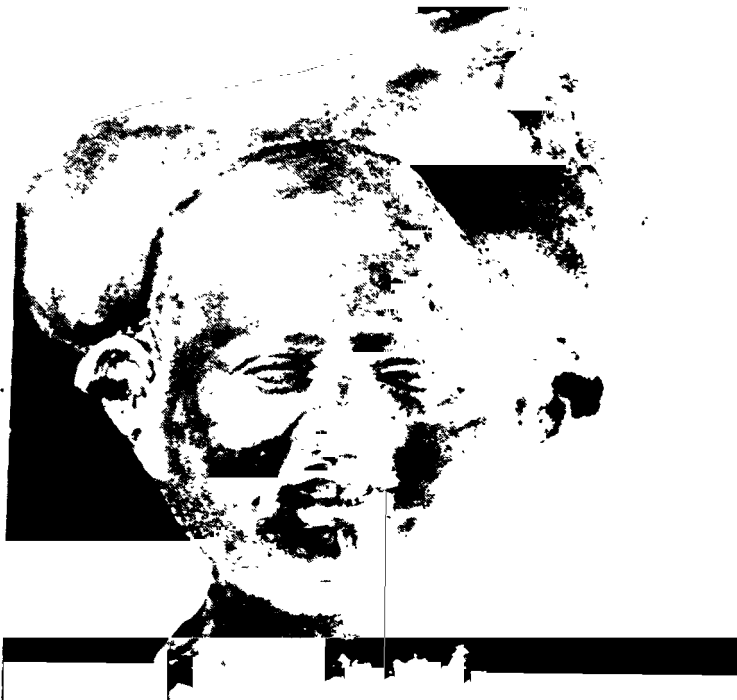
Mithuna and Salabhanjika motive from frieze, Ikshvaku, 2nd century A. D.,  
Archaeological Museum, Nagarjunakonda'



Sculpture Gallery, Assam State Museum, Gauhati



Laughing Boy (Terracotta Head), 3rd century B. C.,  
Mauryan, Patna Museum, Patna



Buddha's descent at Sankisa (Bronze), 9th century, A. D.,  
Pala, Kurkihar, Patna Museum, Patna



Tara (Bronze). 9th century A. D., Pala, Patna Museum, Patna

Chauri Bearer (stone), 3rd century  
B.C., Mauryan, Patna Museum,  
Patna





Painting by Thakur Singh, Sri Bhavani Museum, Aundh



Painting by Ravi Varma, Sri Bhavani Museum, Aundh

Diorama showing lions, Baroda Museum and Picture Gallery, Baroda





**Municipal Museum (Culture Centre), Ahmedabad**

**Interior of a gallery of the Municipal Museum, Ahmedabad**





Picture Gallery, Baroda Museum and Picture Gallery, Baroda  
Sculpture Gallery, Watson Museum, Rajkot





**Seshasayi Vishnu, 6th century A.D., Western Chalukya, Aihole, Prince of Wales Museum of Western India, Bombay**

**Gomatesvara, 8th century A. D., Prince of Wales Museum of Western India, Bombay**



**A pair of Musicians (stone), 11th century A. D., Western Chalukyan, Kannada Research Institute Museum, Dharwar**



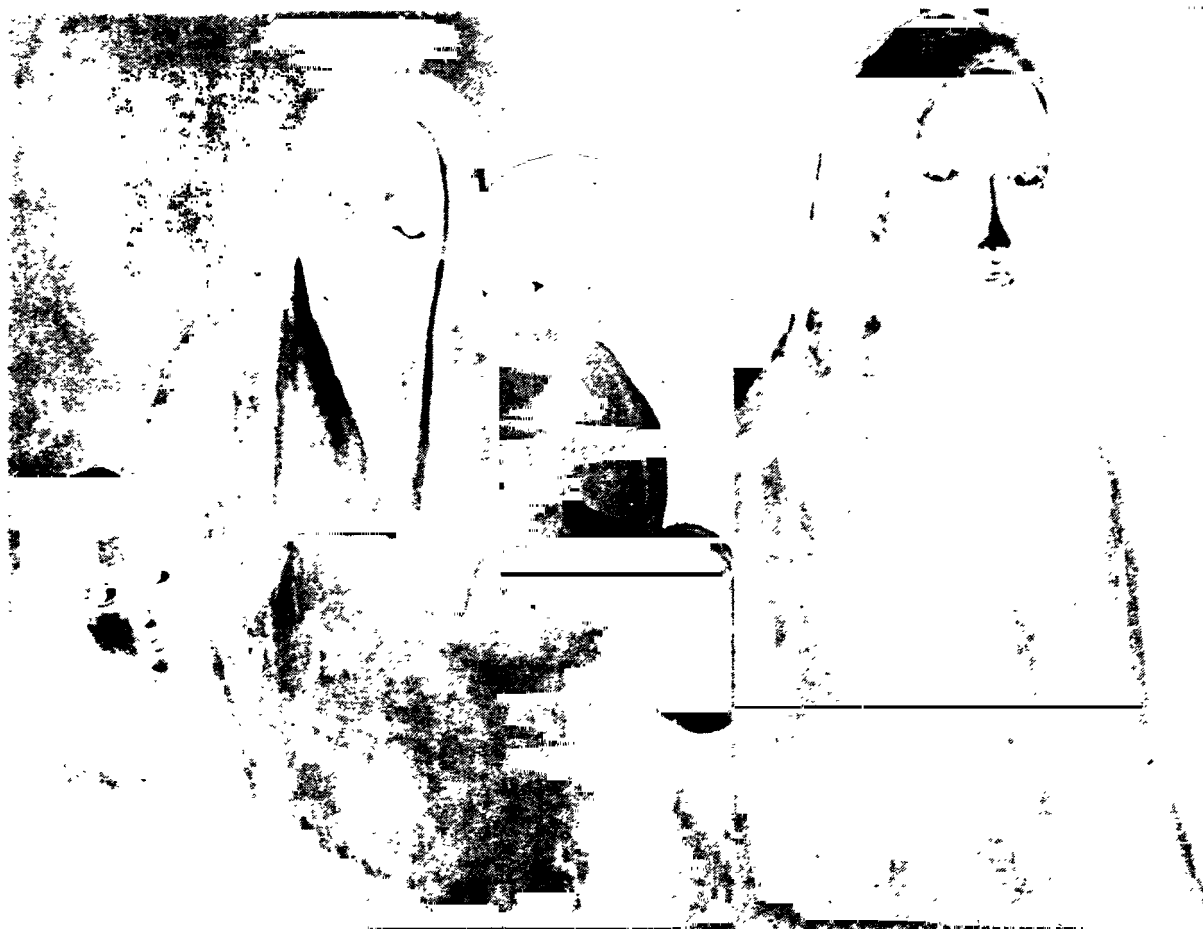
**Metal Detector, Science Museum,  
National Physical Laboratory,  
New Delhi**



**Closed Circuit Television, Science  
Museum, National Physical  
Laboratory, New Delhi**



**Triumph of Labour by Shri D. P. Roy Choudhury, National Gallery of Modern Art,  
New Delhi**



**Mother India by Amrita Sher Gill, National Gallery  
of Modern Art, New Delhi**

**Veiled Woman by Dr. Rabindranath Tagore,  
National Gallery of Modern Art,  
New Delhi**



**Flying Celestials (stone), 6th century A D., W. Chalukya, Aihole, National Museum, New Delhi**

# THE STORY OF INDIAN COINS

# THE STORY OF INDIAN SCRIPTS

## Overflowing righteous wealth

The symbols, legends and figures portrayed on Indian coins signify and symbolise some important aspect of the ruler his ideal his faith his achievements his prowess his status his personal charm his generosity his accomplishments his wealth and splendour his conquests his submission to the Almighty

Sri the Goddess of wealth and prosperity is closely associated with the ruler. She is conceived sometimes as the personification of Royal prosperity & shown seated on a lion as Rajya-lakshmi a feature observed on several Gupta coins.

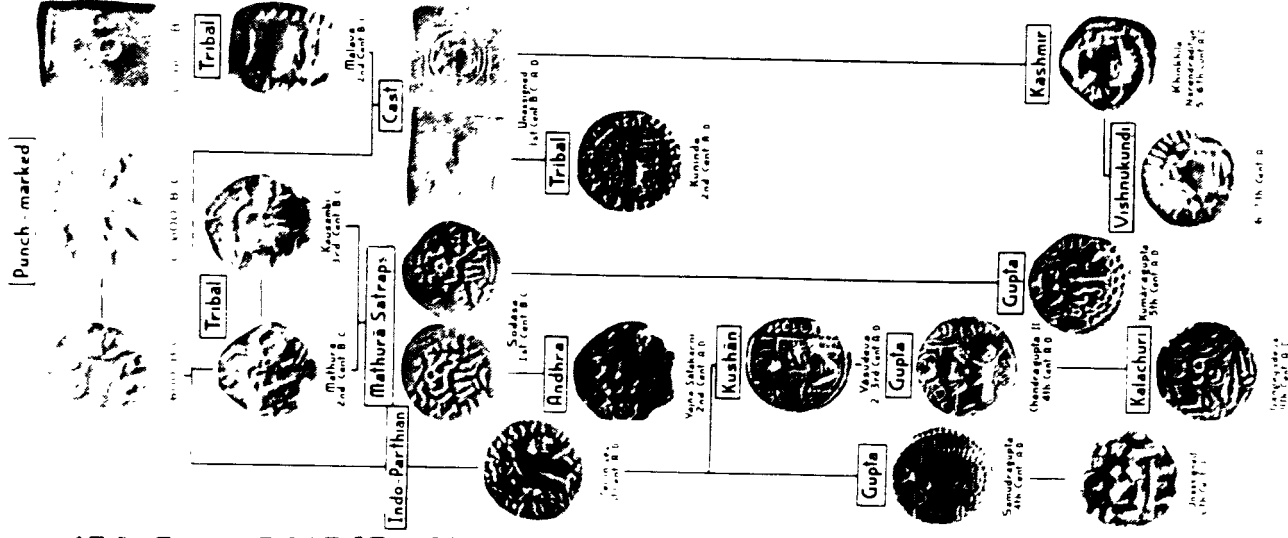
Sometimes she is depicted as a noble lady that chose the ablest ruler as her lord *Lakshmi suyam yam varayamchakra* and as in some Indo-Parthian coins she is shown with a wreath in her hand wooing the victor king as her lord *Sarasvati* along with Sri also woos the prince as her lord as seen on the obverse of a late Gupta coin and Sri waits on the king with *chauri* in her hand as in the *Asva medha* coins of the Guptas

With the cornucopia and noose in her hands suggesting wealth & power *koṣa* & *danda* Śrī assumes the nature of Prithvī & Rājya-Śrī in one to whom the king is as much wedded as to his own queen a fact presented in the *Chandraguṇṭa*-*Kumārādevī* type

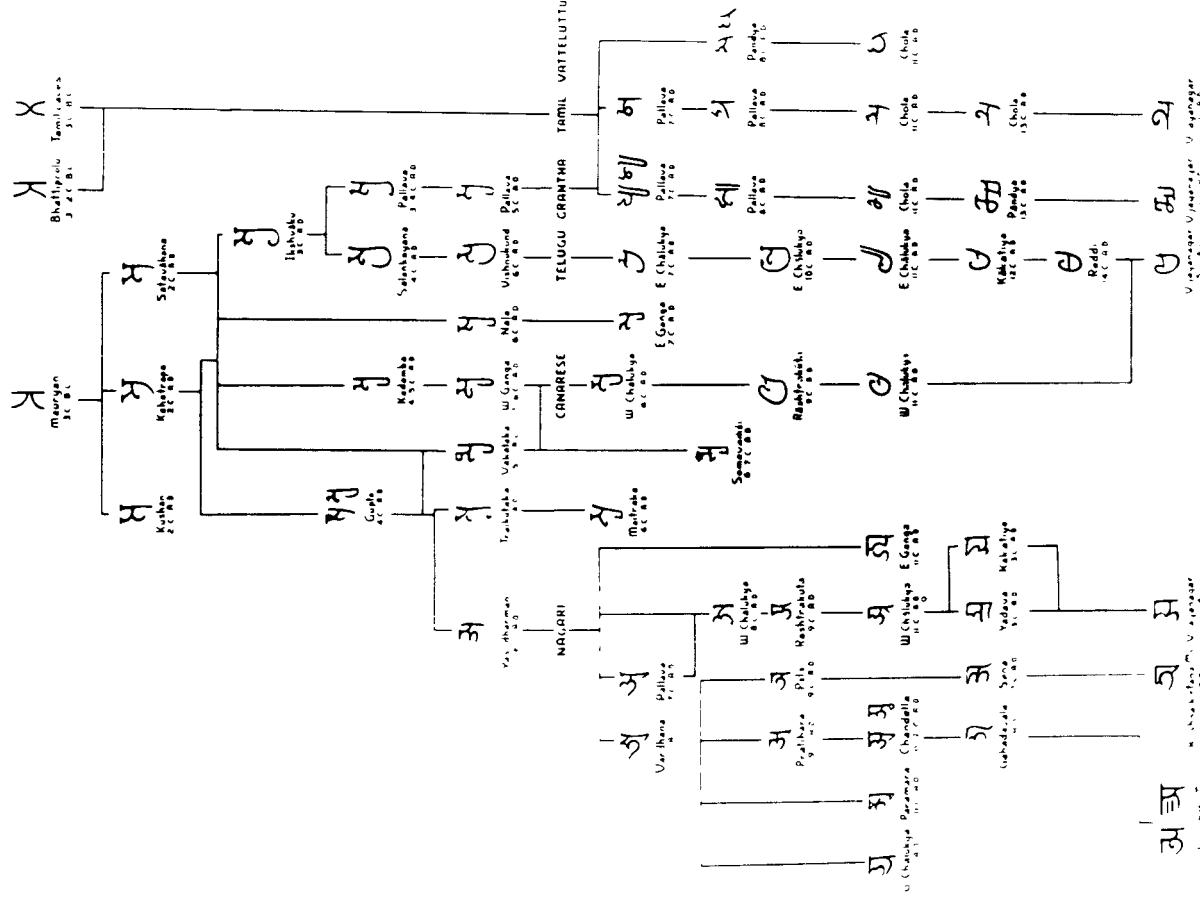
Sri as purely the lady of prosperity stands amidst lotuses bathed by elephants as in some Mathura & Sathavahana coins and in one variety of Kumāragraha, where the lotus & conch flanking her represent the heavenly treasures *padma* & *shankha* suggesting that the wealth of the king is pure & righteous *dharmagiriya* as described in some inscriptions including Rudradhams

In her association the king is conceived as *Kalpateru* & *Kamadhenu* by his generosity Sri occurs with these figures as in some Kuninda coins

Sometimes Sri is represented also by a symbol of the *purnagata* overflowing with blooming lotus flowers, the water of life & plenty



## THE EVOLUTION OF A



**The story of Indian coins—Overflowing righteous wealth, National Museum, New Delhi**

**The story of Indian Scripts—Evolution of (A), National Museum, New Delhi**



Ivory carvings, Sriranganathaswami etc., Devasthanam Museum, Srirangam





Government Art Gallery Trivandrum



Bird Gallery, Zoological  
Section, Government  
Museum, Trivandrum



Interior of Archaeological Gallery, showing Bronzes, Government Museum, Trivandrum



Interior of Archaeological Gallery showing wooden ratha, Government Museum, Trivandrum



Sculpture Gallery in the New Archaeological Extension,  
Government Museum, Madras

Government Museum,  
Madras



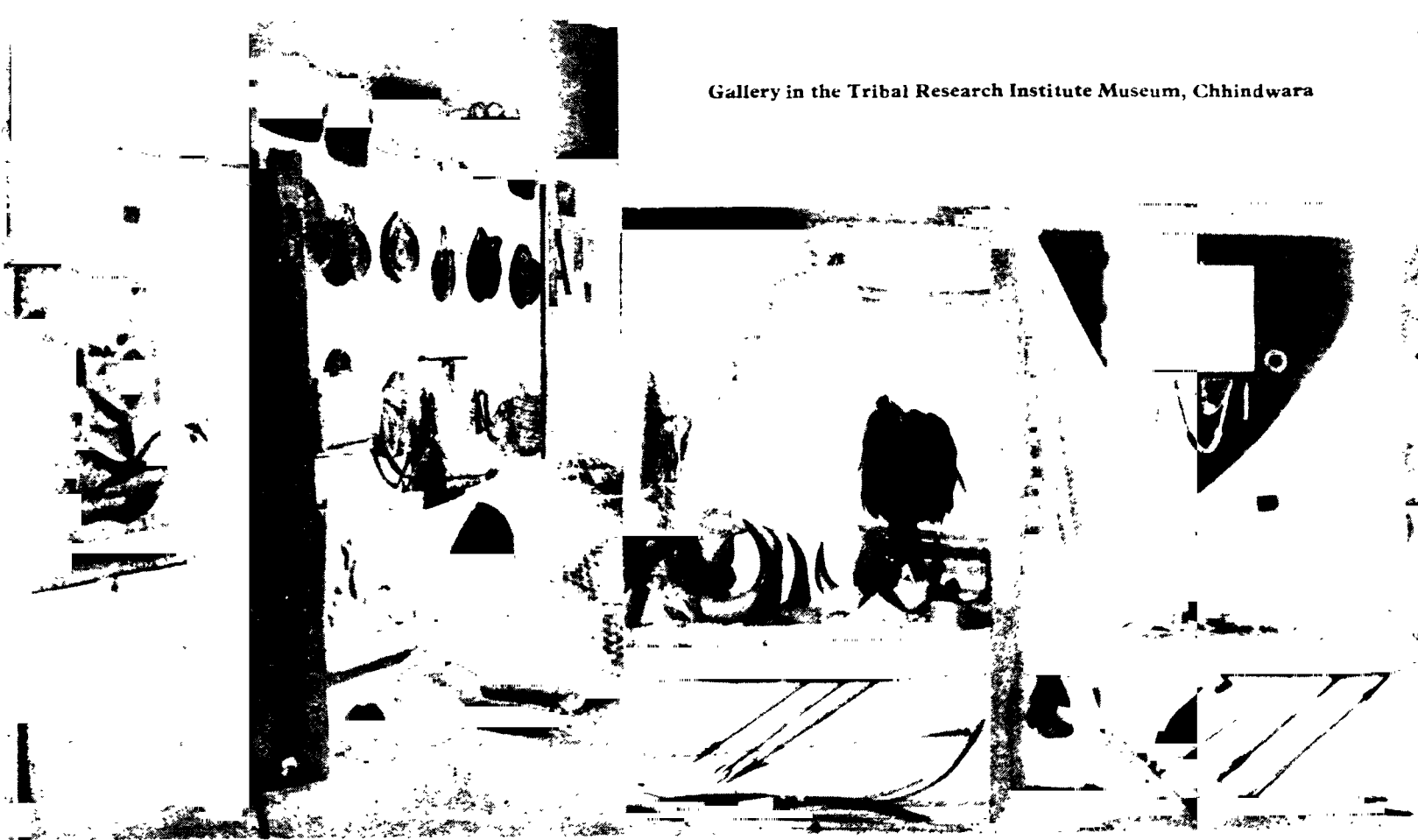


Kalyanasundaramurti group (Bronze), Chola, 11th century A. D.,  
Tanjore Art Gallery, Tanjore



Zoological Gallery, Skeletons, Government  
Museum, Madras

Gallery in the Tribal Research Institute Museum, Chhindwara



Epigraphical Gallery, State Museum, Nowgong







Pottery, Mahant Ghasi Dass Memorial Museum, Raipur

Shri Krishna Bhagavati (stone), 10th century A.D.  
Chandella, State Museum, Nowgong

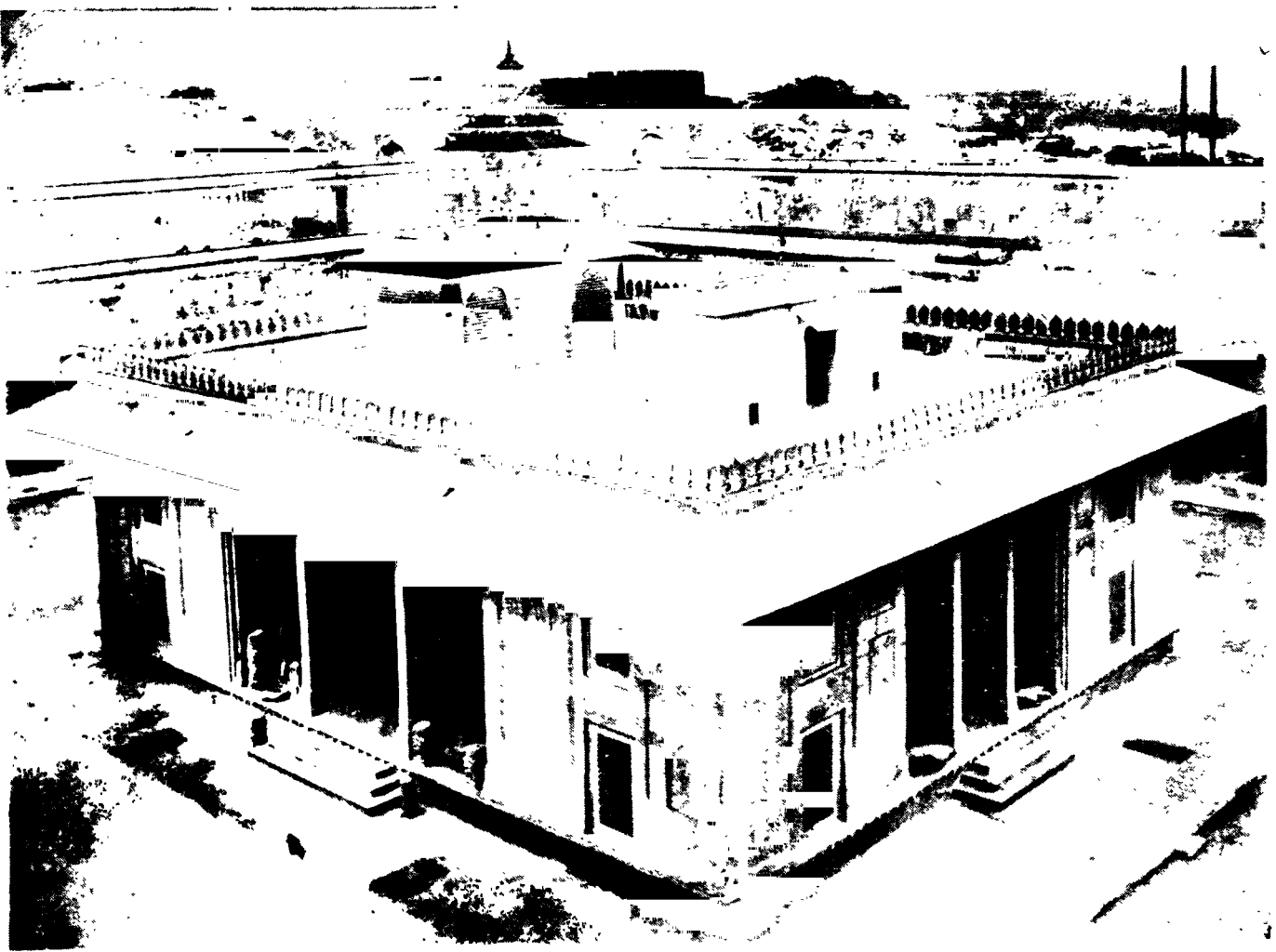


Yogadakshinamurti (stone), 10th century A.D., State  
Museum, Chandella, Nowgong





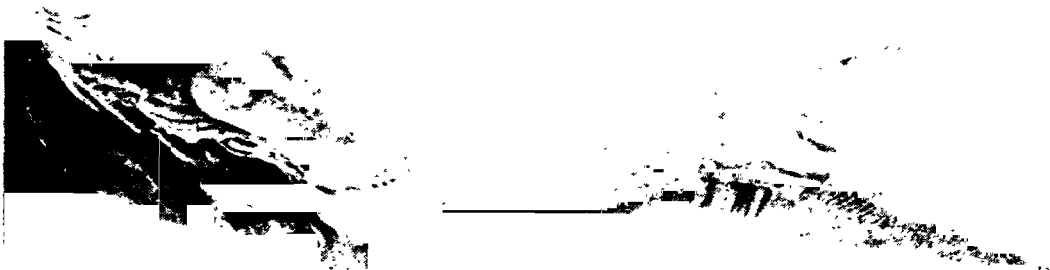
Mysore Government Museum, Bangalore



**Rajputana Museum, Ajmer**



**Government Museum, Alwar**



Bodhisattva (stone), 6th century A.D.; Gupta, Kausambi Museum, Allahabad University, Allahabad



Gajalakshmi (Terracotta), 6th century A.D., Gupta, Kausambi Museum, Allahabad University, Allahabad



Bodhisattva (stone), 6th century A.D., Gupta, Kausambi Museum, Allahabad University, Allahabad



Children in a Gallery, Motilal Nehru Bal Sangrahalaya, Lucknow

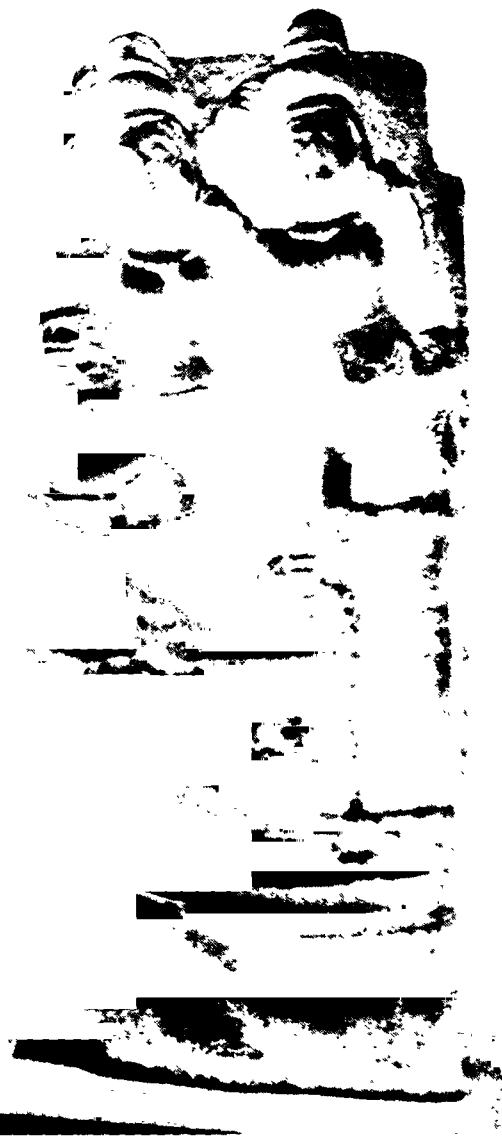
Pre-historic implements, Gurukula Museum, Gurukula Kangri, Hardwar



**Bodhisattva Simhanada, 11th century A.D., Gahadavala,  
Maholi, State Museum, Lucknow**



**Buddha, 5th century A.D., Gupta, Mankuwar, State  
Museum, Lucknow**

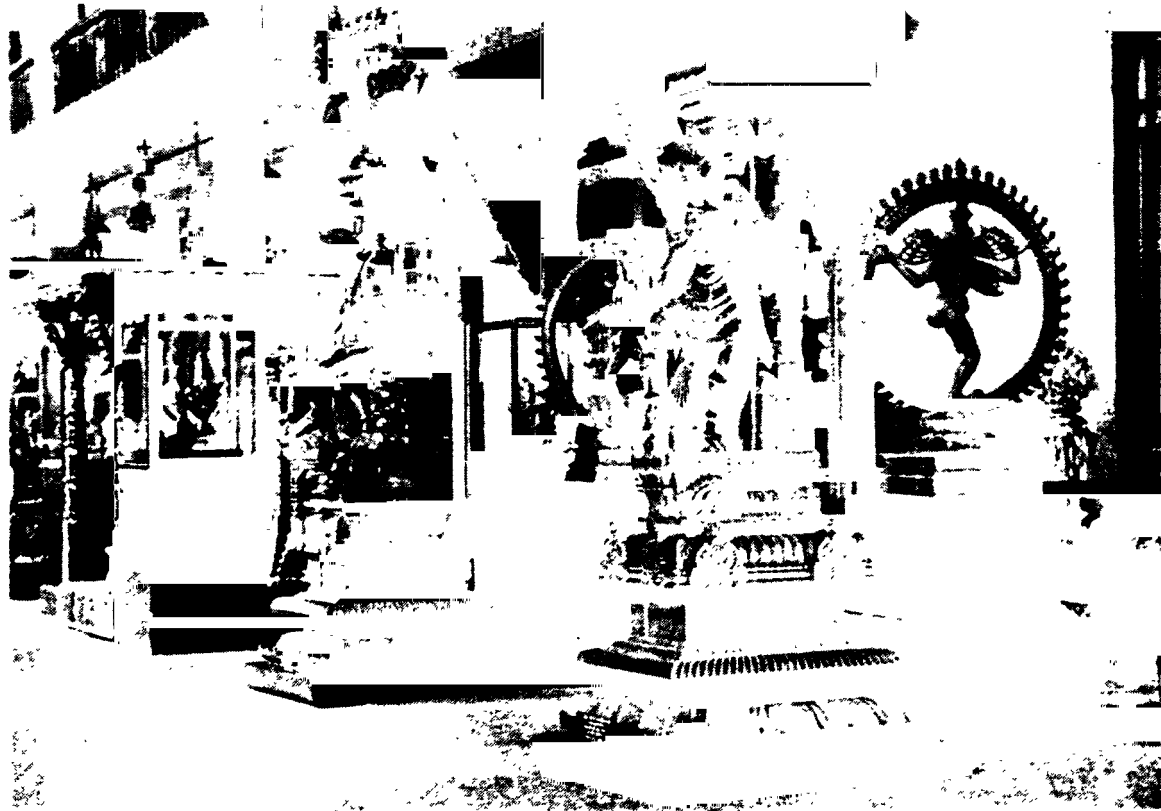


**Gopis churning milk, Gupta, 5th century A.D., Bharat Kala Bhavan Museum, Banaras**

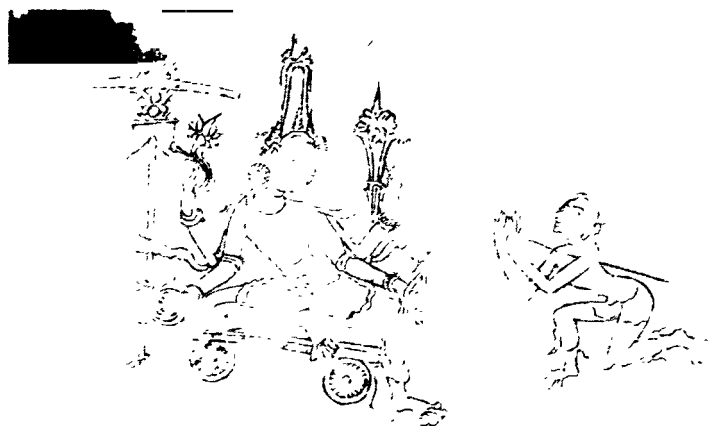
**Yakshi, Kushan, 2nd century A.D., from Mathura, Bharat Kala Bhavan Museum, Banaras**



Art Section, Indian Museum,  
Calcutta



Hrishikesa (Bronze), 10th century  
A.D., Pala, Museum of the Ban-  
gla Sahitya Parishad, Calcutta



Copper plate engraving showing Vishnu and devotee,  
12th century A.D., Sunderban, Asutosh Museum of  
Indian Art, Calcutta University, Calcutta





Surya (stone), 6th century A.D., Gupta, Kasipur, Sunderban, Asutosh Museum of Indian Art, Calcutta



Indian Museum, Calcutta

Bharhut Gallery, Archaeological Section, Indian Museum, Calcutta



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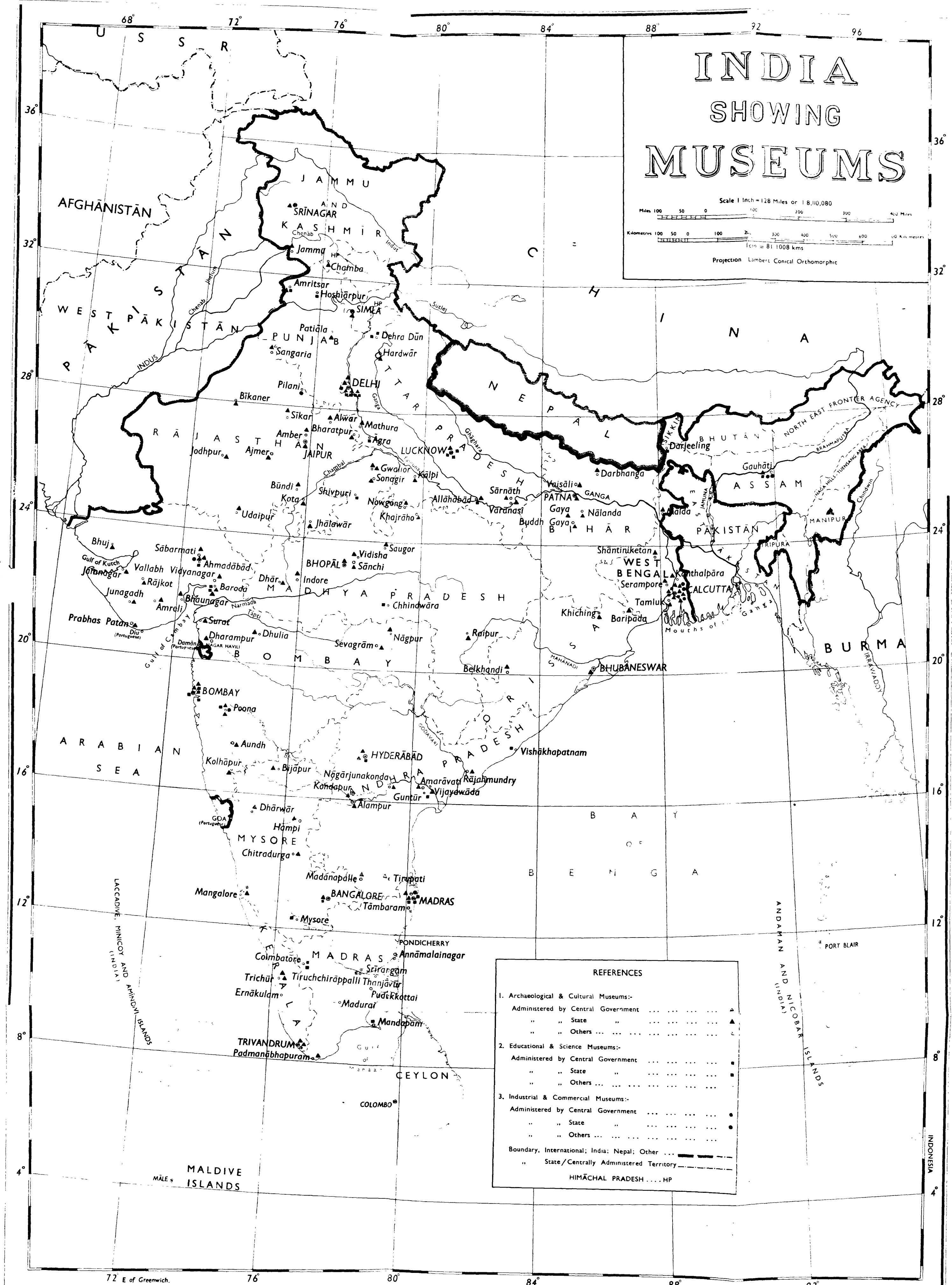
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